

THE MAGAZINE FOR PRINCE FANS AND COLLECTORS

UPTOWN



#5

UPTOWN

Box 87
590 62 Linghem
Sweden

UPTOWN – the magazine for Prince fans and collectors – is published quarterly.

In addition to these issues (1 January, 1 April, 1 July, 1 October), a fifth (special) issue is published yearly.

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THANKS:

Special thanks to Dina Day, Steven Bennett, Tony Sleep, Nick Chamikas, and Keiko Seta for your terrific tour reports.

Also thanks to Heather MacDuff, Kim Gavriel and Richard Taylor for tour info.

Thanks for help during the first year:

Harold Lewis, Milt, Rita Panzacchi, Tony Melodia, Sean Cusick, Camron Gilreath, Axel Engelhardt, Axel Aberle, Lars O. Guthling, Marcus Schmidt, André Zimmermann, Peter Coward, Jo Beasley, Diane Petracco, Indica, Sidney Janssen, David Powell / Dream Nation, Nathan Wright, Marta Arias-Salgado, Michael Macrone, Maarten Brouwer, Sergio Casucci, Cedric Fournier, Frederic Heller, Patrick Aigehoux, Thomas J Krebs, Juan Fernandez Anubla, Thomas Bies, Fredrik Granath.

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I JULY 1992

Welcome to UPTOWN #5!

After months of speculation and changed and cancelled dates, the tour finally has begun! More about that in the Crucial section, which contains the first reports from the Japanese and Australian legs of the tour. You can expect the full, comprehensive in-depth report on the tour in the next issue. Please help out by sending us your personal reports of the concerts you attended. We'd like to include details and reviews from each and every show of the tour.

Elsewhere in this issue, we've got the second part of the article on circulating studio material, *I Got Grooves And Grooves On The Shelf*, covering Prince's work from 1985 to 1992.

The *Live 4 Live* article from UPTOWN #2 is updated.

All the cover versions Prince has played on stage or in the studio are traced in an article called *Respect*. The listing identifies over 70 songs by other artists which Prince has performed over the years.

In UPTOWN #3, we chronicled the rise and fall of *The Time*. In this issue we take a closer look at the short career of *Vanity 6, Nasty Girls*.

This issue is the last of the first year of UPTOWN. The second year will probably see some changes. In a section called *Data Bank*, we'll update you on all the latest collectable material. Newly circulated bootleg records, video and audio tapes (rehearsals, concerts, studio material), etc, will be described in each issue in this section. We're also hoping to go full-colour, at least on the cover.

I hope you have enjoyed the first year of UPTOWN, and that you'll be with us when our second year starts with issue #6 on 1 October 1992.

Magnus Nilsson

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SONGS BY OTHER ARTISTS PERFORMED BY PRINCE

R E S P E C T



Prince has never really elaborated on his musical influences and inspiration. In early interviews, he often denied being influenced by anything going on musically when he was growing up and got into music.

In this article, we'll try to trace some of Prince's influences by investigating all the songs written by other artists that he has performed over the years. Even though he has never released a cover version on record, his live work often includes songs by other artists.

Prince often tries out new material in a live situation before it is released. Besides such previews of songs, we also take a look at some of the unreleased material Prince has played live. ►

Prince live in England on the *Nude* tour, 1990 (above), and on the European *Parade* tour premiere, 12 August 1986 (front cover).

Prince's first group, Grand Central, formed in 1974 when he was still at high school played mostly hits by artists that were popular at the time, including The Ohio Players, Carole King, Larry Graham, and Grover Washington.

Three years later, Prince had signed with Warner Bros and was a solo artist. After two concerts in Minneapolis in early 1979, Prince's first tour was launched on 28 November 1979 with a performance at the Roxy Theatre in Los Angeles for an audience of mostly record industry people. The tour concentrated on material from *For You* and *Prince*. A few *Dirty Mind* songs, including "Head," were introduced in early 1980, but no cover versions are known to have been performed.

The 1980-81 *Dirty Mind* tour didn't feature any cover versions, but "Jack U Off" was introduced during the European mini-tour in June 1981. Much of the *Controversy* album was debuted during an appearance at the First Avenue (5 October 1981). The subsequent *Controversy* tour was devoid of cover material. The only new, unreleased song that was performed was a pre-recorded a capella gospel opening, "The Second Coming."

During a day off from the *Controversy* tour, Prince joined members of The Time for a concert at the First Avenue (8 March 1982). "All The Critics Love U In New York" was previewed and the set included an uptempo rock 'n' roll number called "Dance To The Beat," which was probably a Prince/Time song and not a cover version.

JONI MITCHELL

The 1999 tour was also relatively free of musical surprises although a short version of "A Better Place 2 Die" was played on a few rare occasions. However, the famous benefit concert for the Minnesota Dance Theatre, at the First Avenue, 3 August, 1983, was anything but predictable. Prince debuted no less than six new songs, three of which were used for *Purple Rain*. The concert also featured a rendition of Joni Mitchell's "A Case Of You." Originally a gentle acoustic guitar ballad, Prince performed the song backed up by his electric guitar and a synth. The song is included on Joni Mitchell's 1971 *Blue* album.

In early interviews, Prince often cited Joni Mitchell as a personal favourite, and in the 1985 *Rolling Stone* interview, he said that Joni's critically panned *The Hissing Of The Summer Lawns* (from 1975) was "the last album I loved all the way through."

Joni's influence on Prince has been manifested in many ways over the years. She was acknowledged by a thanks to a certain Joni

on *Dirty Mind* and her name appeared on the sleeve of *Controversy*. The title of The Time's *Ice Cream Castle* came from a line in her song "Both Sides Now." She was also incorporated into the lyrics of "The Ballad Of Dorothy Parker."

Joni joined Prince and The Revolution on stage during a concert in Denver on the 1986 *Parade* tour to sing "Purple Rain." Prince has written and recorded a song for her called "Emotional Pump," but it will probably never see the light of day.

Prince also performed "A Case Of You" once on the 1984-85 *Purple Rain* tour (in San Francisco, 1 March 1985). Otherwise, the *Purple Rain* tour was relatively safe, sticking to the 1999 and *Purple Rain* albums (and some single B-sides). "Auld Lang Syne" was sung during the New Year's Eve concert in Dallas.

Occasionally brief excerpts from songs written by Prince for his proteges were played, "Blue Limousine," "The Bird," "Noon Rendezvous." Towards the end of the tour, Prince began including *Around The World In A Day* material, while "4 The Tears In Your Eyes" was aired on a few rare occasions.

MINNEAPOLIS TRY-OUTS

During 1981-87, Prince used local club appearances, usually at the First Avenue, to try out new material. During a birthday concert (7 June) in 1984, a few weeks before the release of *Purple Rain* and the ensuing mass hysteria, he played several songs that weren't released at the time: "All Day, All Night," "Erotic City," "Noon Rendezvous," "Possessed," which was a left-over from the 1999 days, and "Our Destiny," still unissued. Later the same year (25 October), he debuted a song he wrote for The Family, "Mutiny," during a short set at the First Avenue's 7th Street Entry. The concert also included "Africa Talks To You," a song by Sly and The Family Stone.

A year later he chose the St. Paul Prom Center to celebrate his birthday. During an unusually loose and relaxed performance, he previewed "Mutiny," "A Love Bizarre," "Sometimes It Snows In April," and "Holly Rock," all unreleased at the time. "Mutiny" and a part of "Possessed" were also included, as was the unreleased "Burn It."

THE PARADE TOUR

It wasn't really until 1986 and the "Hit & Run" concerts and the *Parade* tour that Prince regularly began including songs by other artists in his repertoire. Besides performing songs he wrote for/with The Family ("Mutiny"), André Cymone ("The Dance Electric"), and Sheila E ("A Love Bizarre" and "Holly Rock"), the US concerts usually included a

version of Jerry Lee Lewis' 1957 rock 'n' roll classic "Whole Lotta Shakin' Goin' On."

Most of the forthcoming *Parade* album was previewed during a public dress rehearsal at the First Avenue (3 March 1986). "America" was given a special treatment during the concert as Prince incorporated phrases from Morris Day's "The Oak Tree" and "Color Of Success" (both on his 1985 album *Color Of Success*), James Brown's hit "Living In America," from the *Rocky IV* film, and Jesse Johnson's "Free World" (B-side of "Baby Let's Kiss"). The soundcheck for the concert included a version of "Stroke," a Mazarati number written by Brown Mark.

Several US concerts included the phrase "This is what it's like in the dream factory," which probably was something from Prince and The Revolution's *Dream Factory* project.

"Miss You" by The Rolling Stones (from *Some Girls*, 1978), with Ron Wood guesting on guitar, was played during a post-concert party at Busby's, London, 12 August. The song was also played during the last of three London concerts, 14 August, with both Ron Wood and Sting guesting on stage.

A late-night jam after the second London show, 13 August, featured a version of "I Can't Get Next To You," done by The Temptations in 1969 and Al Green in 1970.

Other concerts featured a chant of "The roof, the roof, the roof is on fire, burn mother-fucker, burn" which was lifted from George Clinton's "Mix-Master Suite," from his 1986 album *R&B Skeletons In The Closet*.

Sometimes a few lines from "Hey Good Looking" was included. The song is originally from the late 40's, made famous by Country & Western star Hank Williams.

The refrain from "Doggie In The Window" was played as an intro to "Automatic" throughout the tour. It was usually played by Eric Leeds, but Prince often joined in on vocals.

An impromptu appearance at New Morning, Paris (24 August), featured several songs not usually played on the tour, including a version of the Jimi Hendrix blues number "Red House." Prince did his very own interpretation of the song, calling it "Purple House." The jam session also featured "I Can't Get Next To You," as well as some blues and funk numbers which are very difficult to recognize. Some might be improvisations and are probably not cover versions. The concert also included the then unreleased "Strange Relationship," "An Honest Man," and "If U Break My Heart 1 More Time."

The day after the New Morning concert, "It's Gonna Be A Beautiful Night" was played for the first and only time on the tour

(Le Zenith, Paris, 25 August). The number was released on *Sign O' The Times* after considerable over-dubbing.

A few other songs which were unreleased at the time were also previewed towards the end of the tour, when Prince sang a few lines from "Sign O' The Times" (over the "Pop Life" intro) and "Hot Thing" (in "Head"). "Head" was often extended to incorporate "Electric Man," a blues jam later revived for the *Nude* tour. "Manic Monday," written for The Bangles, received a rare airing in Rotterdam (18 August), where the song replaced "I Wonder U."

THE SIGN O' THE TIMES TOUR

Based around the double album, the *Sign O' The Times* tour set was a lot more fixed than on previous tours. A jazz instrumental by the legendary Charlie Parker, "Now's The Time" (also done by Miles Davis) was part of the repertoire, while Sheila E's "Soul Salsa" was performed on a few occasions. Eric Leeds and Atlanta Bliss also played the refrain from Duke Ellington's "Take The A Train" (in "It's Gonna Be A Beautiful Night").

Prince played several late-night post-concert jams on the tour. He also made two brief unannounced appearances in Stockholm prior to the tour. Four cover versions were often played during these shows: Jimi Hendrix's "Red House" (from 1967), The Temptations' famous "Just My Imagination (Running Away With Me)" (1971), and James Brown's "Body Heat," from 1976 and "Get Up (I Feel Like Being A) Sex Machine," from 1970. The only unreleased Prince material that was played during the unannounced shows was "Crystal Ball," which was later re-worked to become "Eye No" on *Lovesexy*.

Apart from debuting several tracks from *Sign O' The Times*, the pre-tour preview at the First Avenue (21 March) featured some of the lines that ended up in "Superfunkycalifragisexy," tagged on at the end of "Strange Relationship."

A one-off concert at Rupert's, Minneapolis, after the *Sign O' The Times* tour (5 September) featured four further cover versions: "I Want To Take You Higher," by Sly And The Family Stone, 1969, "Love And Happiness," by Al Green from 1972, the Staple Singers' 1972 hit "I'll Take You There," and James Brown's "Mother Popcorn," from 1969. The same songs were played at the Country Club in Los Angeles, after the *MTV Video Music Awards*, 11 September.

On 5 December, Prince appeared at the Fine Line, a Minneapolis nightclub, with a line-up consisting of Sheila E, Levi Seacer Jr, Matt Fink, Atlanta Bliss, and Eric Leeds.

Billed as the Fine Liners, they played a 90-minute set of jazz-rock fusion instrumentals. They played Madhouse's "Eleven" and covered Miles Davis' "Freddie Freeloader." They also played instrumental versions of The Temptations' "Just My Imagination" and "Chain Of Fools," first recorded by Aretha Franklin in 1967.

THE LOVESHOW CONCERTS

The regular *Lovesexy* concerts contained several cover versions. At the beginning of the tour, and during some of the after-shows, Prince played a medley which became known as the "Eighties" medley. It contained brief excerpts from several songs including Terence Trent D'Arby's "Wishing Well," Bruce Springsteen's "Born In The USA," Michael Jackson's "The Way You Make Me Feel," Ray Charles' "Unchain My Heart," as well as "The Glamorous Life" and "A Love Bizarre" with Sheila E.

George Clinton's "Get Off Your Ass And Jam," released by his group Funkadelic in 1975, was played during the last London show, 3 August. "It Is No Secret," a song by Levoy and Cleon Dewey, was occasionally included in the piano medley, as was Ray Charles' 1959 hit "What'd I Say." A few lines from BB King's "Rock Me, Baby," sung by Boni, were sometimes incorporated into "Blues In C (If I Had A Harem)."

Eric Leeds and Atlanta Bliss inserted horn parts lifted from Duke Ellington's "Things Ain't What They Used To Be" and Charlie Parker's "Billie's Bounce" into "Blues In C (If I Had A Harem)." Atlanta Bliss played the refrain from "It Don't Mean A Thing (If It Ain't Got That Swing)" by Duke Ellington in the "Jack U Off"/"Sister" medley.

A few unreleased Prince compositions were also played on the tour, including "Superfunkycalifragisexy" and "Bob George" from the *Black Album*. A part of "Dead On It" was also played once (Rotterdam, 18 August). "God Is Alive" was often added to "I Wish U Heaven" and the "Take This Beat" segment of the 12" version of the song. "Blues In C (If I Had A Harem)" was developed during the early shows on the tour.

LOVESHOW AFTER-SHOWS

On the *Lovesexy* tour, the post-concert appearances became a regular feature with a format of their own, separate from the customary concerts. They were more rehearsed and musically predictable than previously when the musicians often didn't know what was going to happen. Nine unannounced after-shows were played during the tour.

Most commonly played during the late-night jams were "Just My Imagination," "Chain Of Fools," James Brown's 1967 hit "Cold Sweat," "Down Home Blues" (written by George Jackson), and "Wade In The Water," a processional gospel. Most of these were sung by Boni Boyer and some of them occasionally made their way into the normal *Lovesexy* set.

The Rolling Stones' "Miss You" was played during the Camden Palace concert after the first London concert, 25 August, with Ron Wood guesting once again. Prince did a great Mick Jagger impersonation. The set also included a bluesy rendition of "Happy Birthday" by Prince for Cat, as well as a bit of "The River Kwai March," played as a prelude to "Under The Cherry Moon."

During the after-show at Het Paard van Troje in the Hague, 18 August, Boni added some lines from "Kansas City" to "Down Home Blues." Originally titled "K.C. Loving," "Kansas City" was written by Jerry Leiber and Mike Stoller. The song was first released by Little Willie Littlefield in 1952, but it has been covered by 100's of artists over the years, including James Brown, Muddy Waters and The Beatles.

The Het Paard van Troje concert also introduced three previously unheard Prince compositions, "Rave Unto The Joy Fantastic," "People Without," and "Still Would Stand All Time," later on *Graffiti Bridge*.

The after-show at Paisley Park, after the first US concert of the tour, 14 September, included a George Clinton-led version of "Walking The Dog," an R&B classic by Rufus Thomas.

A concert at The Palace, after the first Los Angeles show, 6 November, opened with a taped recording of "Pink Cashmere." The song bears some resemblance to "Push" on *Diamonds And Pearls* and, contrary to many people's belief, is an original by Prince and not a cover version.

THE NUDE TOUR

With no new album to promote, the *Nude* tour became a relaxed and unpretentious "greatest hits" tour which included many cover versions. Rosie Gaines was spotlighted on two Aretha Franklin numbers, the 1967 hit "Respect" (written and first released by Otis Redding in 1965) and the bluesy piano ballad "Ain't No Way," written by Aretha's sister Caroline Franklin. Some shows featured Rosie at the piano for "A Song For You," written by Leon Russell in 1970, while "Respect" was sometimes substituted for "Rescue Me," a song first done by Fontella Bass in 1965.

Rosie rapped a little from "It Takes Two" by Rob Base & D.J. E-Z Rock during "Alphabet St." She also incorporated a few lines from John Lee Hooker's "I'm In The Mood" into "Kiss."

The second London concert (22 June) featured a version of Joni Mitchell's "A Case Of You." Another song by Joni, "Blue Motel Room" was played during three London shows (25-27 June). Both songs were solo versions with Prince accompanying himself on the piano.

Towards the end of the *Nude* tour, Janet Jackson's "What Have You Done For Me Lately" (sung by Rosie) became part of "Partyman," which also included an excerpt from Digital Underground's "The Humpty Dance" on occasion. A brief excerpt from the "James Bond Theme" (composed by Monty Norman) was also added in the latter part of the tour, while a few lines from Bo Diddley's "Hey Bo Diddley" showed up in "Alphabet St." during one concert (Hamburg, 9 June).

The only song from the *Graffiti Bridge* album that was performed throughout the tour was "The Question Of U." It was usually turned into an extended jam with "Electric Man," developed from the 1986 live version of "Head." "Thieves In The Temple" was only played at two concerts.

A medley of two unreleased blues numbers by Prince, "Don't Make Me Pay For Your Mistakes" and "Blues In C (If I Had A Hamem)," were often played. "The Future" was re-worked during the tour to fit in a rap called "The Flow."

The show closed with an extended "Baby, I'm A Star" jam, which usually included a few lines from "We Can Funk." A sampled James Brown voice from "Make It Funky," exclaiming "Whatever I Play It's Got To Be Funky," kicked off a funk/hip hop groove jam, which had The Game Boyz rapping over some James Brown song loops.

1991 SHOWS

Prince and The New Power Generation's debut concert at Glam Slam, 6 January 1991, contained versions of George Clinton's "Get Off Your Ass And Jam" and "One Nation Under A Groove" (1978). "Bustin'" (written by Tracey Lewis and Cecil Womack), which was produced by Clinton for T.C. Ellis' *True Confessions* album was also played. Both Clinton and T.C. guested on stage. Rosie Gaines showcased yet another Aretha Franklin number, "Dr. Feelgood" (B-side of "Respect").

Several new songs were premiered during the Glam Slam show, "Money Don't Matter 2 Night," "Horny Pony," and two rap num-

bers "Something Funky" and "Call The Law." "Shake!" was extended to incorporate a rap from "Glam Slam '91."

The South American concerts in early 1991 featured a segment from Henri Mancini's "The Pink Panther Theme," played while Prince was off-stage changing clothes.

Some of the record industry showcases and TV appearances Prince and The New Power Generation did during 1991 featured a version of "Skin Tight," a song from 1973 by Ohio Players. A studio recording of the song is also known to exist. They also played many songs from *Diamonds And Pearls* that weren't yet released.

REHEARSALS

Some interesting cover versions are found on many of the circulating rehearsal tapes with Prince. Snatches from Talking Heads' "Once In A Lifetime" and James Brown's "It's Too Funky In Here" were sung during a 1999 tour rehearsal, 1983, while the rehearsal for the First Avenue concert on 3 August 1983 featured bits and pieces from Sly and The Family Stone's "Africa Talks To You," "James Bond Theme," "Batman Theme," and Madness' "Our House," as well as a bit from "Stand Back," which Prince wrote together with Stevie Nicks.

The so-called "White Girls" rehearsal, early 1984, included a version of Sly And The Family Stone's "Don't Call Me Nigger, Whitey." James Brown's "Body Heat" was played during a *Purple Rain* rehearsal.

"When The Saints Go Marching In" was played as a warm-up during a *Purple Rain* tour rehearsal in 1984, while "Mary Don't You Weep," recorded by Aretha Franklin in 1972, was played by Prince during one of the piano sessions that is circulating on tape.

During a *Nude* tour rehearsal, Rosie Gaines sang "Our Love Is Here To Stay" (also known as "Love Is Here To Stay"), written by George and Ira Gershwin in the 20's, and recorded by amongst others Ella Fitzgerald, Billie Holiday, Frank Sinatra and Diana Ross. The same rehearsal featured a version of The Black Crowes' "Jealous Again" (from 1990).

STUDIO COVERS

Only a few cover versions are known to have been recorded by Prince. Sheila E's rap on "It's Gonna Be A Beautiful Night" was taken from *The Beaver Book Of Funny Rhymes* by Edward Lear.

The *Black Album* included a rap (by Cat) borrowed from J.M. Silk's influential 1985 house track, "Music Is The Key." The rap was later included on an early version of "Positivity," but was omitted for the *Lovesexy* album.

Another studio recording of a cover version is Prince's excellent funky re-work of "Cookie Jar," probably recorded in 1987/88 as an "exercise" without any intentions of release. The song was written by Clarence "Fuzzy" Haskins and covered by Parlet, a George Clinton off-shoot band, in 1978.

In addition, Prince recorded a version of "Do Yourself A Favour" for possible inclusion on The Time's *Ice Cream Castle* in 1984. The song turned up two years later on Jesse Johnson's *Shockadelica* album, being credited to Jesse Johnson/Pepe Willie.

SAMPLES AND LOANS

With the advent of sampling technology, it has become increasingly popular to borrow or steal musical parts and sounds from other artists, but Prince has avoided the large-scale thefts which are so prevalent amongst hip hoppers.

Prince's first really prominent use of sampling is found on Madhouse's 8, where Prince for example took Vanity's moaning from the unreleased 1982 song "Vibrator" and used as a segue between "Six" and "Seven."

The second Madhouse album featured samples and snatches from Francis Ford Coppola's two first *The Godfather* films (1971 and 1974). The robotic-sounding countdown intro to the *Diamond And Pearls* shows (from "Live 4 Love" on *Diamonds And Pearls*) was lifted from another of Prince's favourite movies, *Barbarella*, a 1967 science fiction cult film directed by Roger Vadim. This countdown was actually first used as an intro to "Controversy" during some of the US *Lovesexy* concerts.

Prince's use of sampling reached a peak in his 1989 work. The *Batman* and *Graffiti Bridge* albums feature his most extensive sampling. Likewise, his original version of The Time's reunion album, *Corporate World*, also cut during 1989, was overloaded with samples.

Some of Prince's most obvious musical loans are found in "Gett Off." The horn arrangement and some lyrics are direct lifts from James Brown's "Mother Popcorn." Originally intended as a single-only "bootleg" teaser for club play, "Gett Off" was added to *Diamonds And Pearls* at the last minute. It replaced "Horny Pony" and prompted a postponement of the album release.

The next issue of UPTOWN will contain a list with full details of all the songs by other artists Prince has played.

PER NILSEN and LARS O. EINARSSON
Additional info by ANDERS ZETTERLUND,
PETER BERGER, HAROLD LEWIS, TONY
MELODIA and SIDNEY JANSEN

NASTY GIRLS



In UPTOWN #3 we chronicled the rise and fall of The Time, Prince's first musical protégée. In this article we take a closer look at the short but interesting career of Vanity 6, Prince's second side project after The Time. ▶

From left: Brenda, Vanity and Susan.

By the summer of 1982, Prince had become an established figure on the US music scene and with the *Controversy* tour completed, he began work on a new project, the creation of *Vanity 6*.

SEX SELLS

The idea behind the *Vanity 6* concept was a simple one: sex sells. *Vanity 6* was an all-girl group with a sexual image so potent that it left nothing to the imagination. Dressed only in flimsy lingerie, their songs left the listener with no doubt what the message was about.

How Prince and Denise Matthews, later re-named *Vanity*, met is something of a mystery. What is known is that they were introduced to each other at the American Music Awards show, probably in 1982. Gossip claims that she was Rick James' date on that night. Dez Dickerson continues the story, "Prince enticed her away from Rick and a few days later, there she was on the bus, on the road with us. One day she was Denise, and then she was *Vanity*, and suddenly she was a star."

Originally to be called The Hookers, *Vanity 6* was comprised of *Vanity*, joined by Susan Moonsie and Brenda Bennett. *Vanity* claims that Prince had planned to call her *Vagina*, but thankfully he was talked out of the idea. The other two members were both plucked from Prince's immediate circle of associates. Brenda was the wife of tour lighting director Roy Bennett, while Susan was at the time the girlfriend of one of the members of The Time.

The reasons why Prince created the group are uncertain. Many maintain that the project was designed to appease some in The Time and members of his own band, who were becoming disgruntled at their limited creative input and status. The creation of *Vanity 6*, it is said, was to give the unhappy parties an increased say and consequently more exposure. However, *Vanity 6* still remained very much Prince's project. Their image and lyrical themes were all dreamt up by him. They were clearly a female translation of his sexual ideas, right down to their apparent dislike of clothes and their similar taste for one-word names.

JAMIE STARR'S A THIEF

Vanity 6's self-titled debut album, and

as it turned out, their last, was released on 11 August 1982. *Vanity 6* and the *Starr Company* split the credit for producing and arranging the record. The songs were credited to one or all three members of the group, at times in collaboration with Dez Dickerson and *Time* members Jesse Johnson and Terry Lewis. However, at



the ASCAP copyright office, Jamie Starr, is registered as writer of seven of the eight tracks, with "If A Girl Answers (Don't Hang Up)" being written in collaboration with Terry Lewis, and "Bite The Beat" with Jesse Johnson. The eighth track, "He's So Dull" was written by Dez Dickerson.

Still no person of authority on the Minneapolis music scene has officially confirmed that Prince and Jamie Starr are one and the same, but it's no longer a secret that this is the case. Prince himself admitted in "D.M.S.R." (on the 1999 album), "Jamie Starr's a thief... It's time for you to fix your clock... *Vanity 6* is so sweet... Now you can all take a bite of my purple rock."

Even though The Time are credited as musicians on the album, it is quite clear that Prince had a firm hand in the making of the record, producing and playing most of the instruments. Dez Dickerson also appears on the album, playing guitar and drums. It's also likely that Lisa Coleman was involved in the making of the record.

The music of *Vanity 6* is very interesting since it shows how much Prince's songwriting, music, and sound had changed since *Controversy*. It clearly predates his move toward the much more electronic textures of 1999.

The synthesizer is the predominating

instrument throughout, providing backdrop, melody lines and hooks, as well as many of the bass lines. The frequent use of the LinnDrum machine also adds to the overall "electronic" feel of the album.

I NEED SEVEN INCHES OR MORE

The opening "Nasty Girl" sets the scene, "It's been a long time since I had a man that did it real good. If you ain't scared, take it out, I'll do it like a real live nasty girl should." *Vanity* reveals that she needs "seven inches or more," and she's not inclined to mess about when she doesn't get what she wants, "Is that it? Wake me when you're done. Guess you'll be the only one having fun." Musically, it's a jerky mid-tempo pop effort. Not much of a song, it's basically a variation on one chord. The musical backbone is a drum machine beat and a synth bass figure, over which Prince adds airy synth keyboard chords and fills and sparse rhythm guitar. A drastically re-mixed version of "Nasty Girl" was played at Glam Slam some time in 1991.

The next song, "Wet Dream," is quicker in tempo and a lot catchier. It's another minimalist electropop number with a similar instrumentation of drum machine and keyboard and bass synths. *Vanity* lusts after a man from afar, "My body starts to quiver when I think of his next to mine. I know he could deliver the dam to the river anytime. He's so good lookin', he's the cutest dude I ever seen. He's my little lover, number one star of my wet dream."

Even sparser than the previous tracks, "Drive Me Wild" is stripped down to a drum machine pattern and a bass synth figure. An echoed keyboard synth repeats a three-note phrase, while Susan talks the lyrics, describing how she wants to be used, "Ooh look at me, I'm a baby doll. Just pick me up and I'll smile. I may be young but I'm a whole lotta fun. Come on baby, drive me wild." An 12" version of the song adds a funky rhythm guitar lick which lifts the song considerably.

"He's So Dull" is an excellent fast-paced guitar-dominated rocker. The song is the album's most conventional in sound and contrasts with the electronic sound of most of the other tracks. Although it's written by Dez Dickerson, the song points toward "Little Red Corvette" and the rockier material on *Purple Rain*. *Vanity* re-

jects her boyfriend because he's too dull. Dez described the song, "She can't stand the guy. She's saying, 'Get him out of my life, I don't like him.'"

BITCHY ONE-LINERS

"If A Girl Answers (Don't Hang Up)" is a classic, uncensored confrontation over the phone between two women who claim title to the same man. The strange thing about the song is that the women are Vanity and Prince, who is impersonating in a Morris Day-style voice. Their conversation is full of bitchy one-liners: "Hello this is Vanity, is Jimmy home?... Yes, but he's taking a shower... Oh I see, did he just take out the trash?... No that's something he used to do, now he's taking out me." Brenda enters the conversation after a while: "The only kinda man that would play with you is one that plays with himself. None of my friends could stand the sight of you, much less the smell."

Musically, the song is closer to the jam-type Time material than anything else on *Vanity 6*. A solid groove is created by a funky bass (guitar) line, a rhythm guitar lick and loose acoustic drums. Quite possibly, the bass line is something Terry Lewis came up with, and for which he received songwriting credit.

The album's low-point is "Make-Up," another stripped-down minimalist number containing little more than a bass synth figure and a drum machine beat. Much like on "Drive Me Wild," Susan talks her way through the instantly forgettable lyrics, revealing that she's the non-singing girl of the trio.

Much better is the Prince/Jesse Johnson collaboration "Bite The Beat," a catchy up-tempo pop tune which would have fit perfectly on a Blondie album. Prince plays a high-pitched Farfisa organ (played on synth) and a great guitar riff over a soft drum machine backing. The rough guitar sound is very much a return to *Dirty Mind* and the song is not too far away from "When You Were Mine" for example. Brenda gets her moment of solo vocal glory, "Work your body, make yourself sick. Come on, bite the beat of a star. Don't worry you'll still be dignified, it tastes like caviar."

"3 x 2 = 6" is the only slow offering. It's a dreary, over-long affair, which is Vanity's attempt at the serious. The song is some sort of feminist anthem which contradicts everything they have said on the previous seven songs, "Please believe me when I tell you a girl's best friend's her

pride. A working girl don't have to tolerate the male man's tricks. Everybody gets three years of tribulation 'less they lied, but with a female $3 \times 2 = 6$."

VANITY 6 OUTTAKES

A couple of outtakes exist from the album. "Vibrator" is a highly amusing pop number which features Prince as a store-keeper who sells Vanity her much needed batteries for her "body massager." Perhaps the lyrics were a bit too nasty for inclusion on the album.

In addition, there exists an instrumental organ-flavoured pop tune, somewhat reminiscent of "Bite The Beat." The circulating copy is probably an unfinished version of the song as it probably wasn't supposed to be an instrumental. The number is called "Climax" on one bootleg and "Jamming Till The Dawn" on another.

COMMERCIAL AND CRITICAL RESPONSE

The record did quite well, selling close to 500,000 copies. It got to number six on the black album chart and number 45 on the pop chart. Four songs were released as singles in the States. The first single, "He's So Dull" / "Make-Up," which was released ahead of the album (7 July 1982), bombed completely.

The next single, "Nasty Girl" / "Drive Me Wild," released two weeks after the album (25 August), became a dance club favourite and got as far as number seven on the black charts. Videos were filmed of the first two singles.

The third and fourth singles went nowhere, "Bite The Beat" / "3 x 2 = 6" (released 12 January 1983) and "Drive Me Wild" with "3 x 2 = 6" once again as the flipside (released 23 March 1983). An extended 12" remix of "Drive Me Wild" (coupled with "Bite The Beat") was also released (9 March 1983). In Europe, "He's So Dull" was remixed for a 12" release.

Despite the potency and vitality of some of the music, it was the sexually forthright and occasionally aggressive lyrics that generated most of the interest. Prince received a lot of criticism for his involvement with Vanity 6 and the alleged exploitation of sex in-

herent in their lyrics and scant clothing. It was argued that the creation of their stereotyped sexuality was evidence of a retrogressive male chauvinistic attitude towards women.

The album has also divided Prince fans. There are many who find the album insulting. Others feel it is harmless fun, which should be looked upon with humour. Most likely, this is how Prince hoped it would be perceived when he thought up with the project.

THE END OF VANITY 6

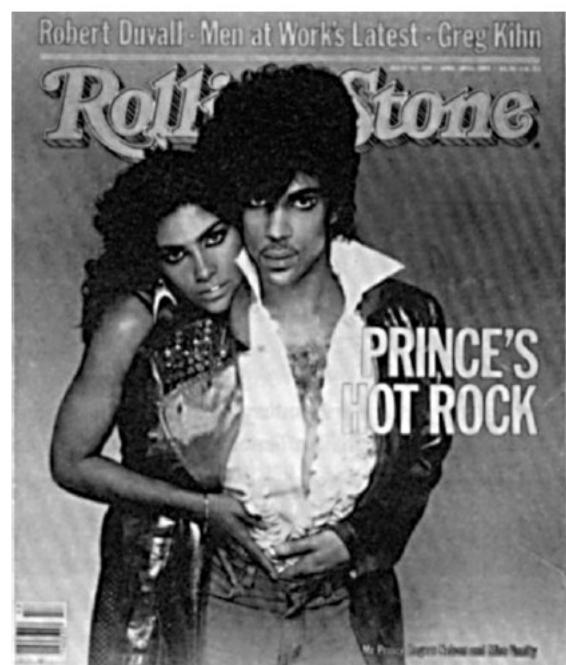
After a warm-up concert at The Ritz in New York, Vanity 6 joined Prince and The Time on the 1999 tour, playing all over the States from November 1982 until April of 1983.

Prince started working on a second album with the group in the summer of 1983. The only known song from this project is the original version of "Sex Shooter." Two other tracks were supposedly included on a 12" acetate, "Come On Now Children" and "Harder Babe," but it is uncertain if this really exists.

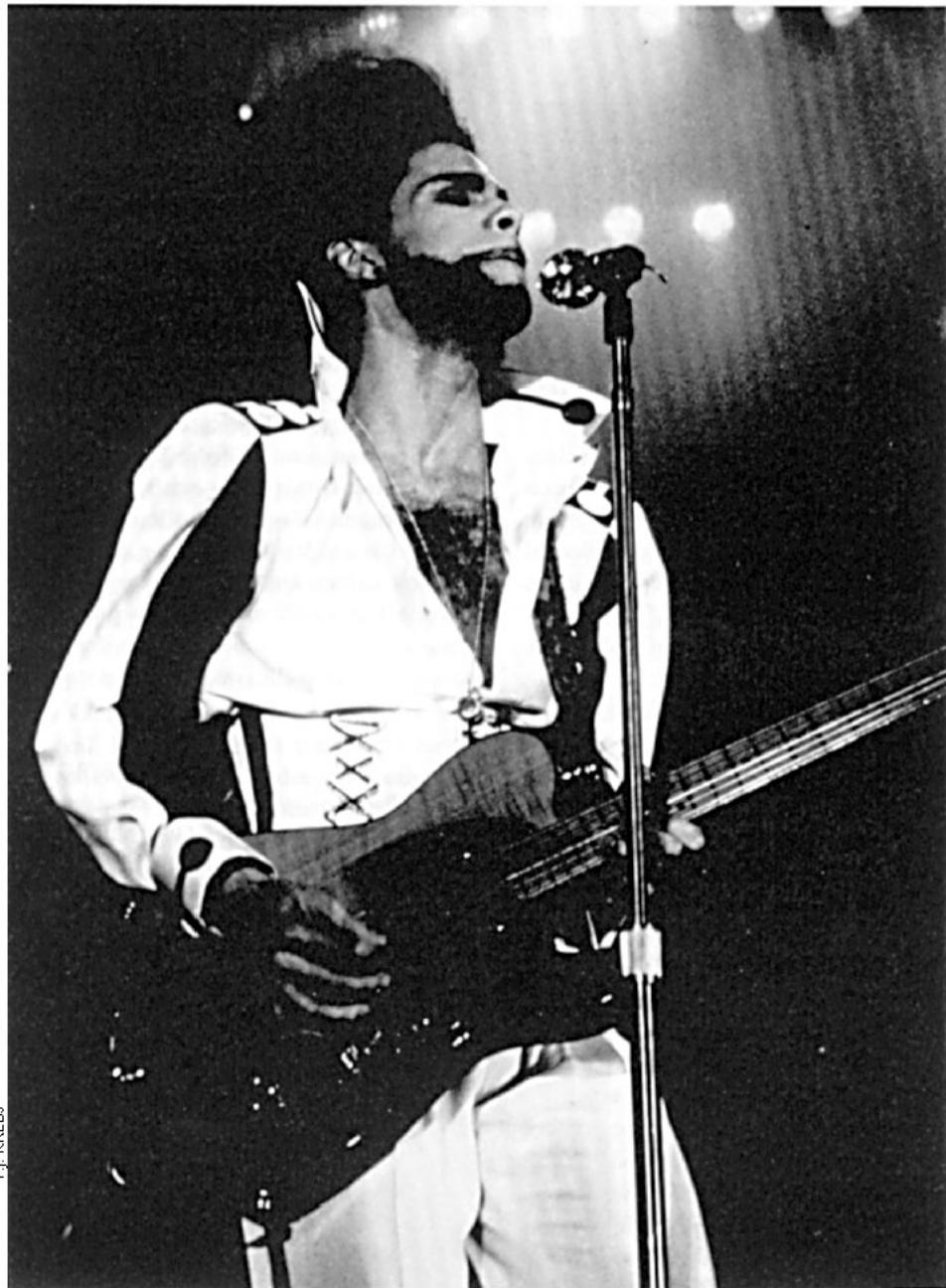
The second *Vanity 6* album was scrapped when Vanity left later in 1983 for a solo career, and "Sex Shooter" was re-worked for Apollonia 6, the new group created when a girl named Patricia Koller replaced Vanity. But that's another story...

SAM SANDBERG

Based on information and texts by GAVIN AMBLER and PER NILSEN



I GOT GROOVES AND GROOVES UP ON THE SHELF



T.J. KREBS

Prince in Hamburg on the Nude tour (above and page 16).
On the Sign O' The Times tour (page 12), and Lovesexy tour (page 15).

**The unreleased Prince:
Outtakes, Demos and Alternate Versions.**

PART 2

This is the continuation of the article which began in *UPTOWN* #3. Since last time, a few new outtakes have started to circulate, among them two songs Prince offered Mazarati in 1985, which is the starting point of the second part of our investigation into circulating studio material: outtakes, alternate takes, and demos.

Please note that the listing only contains currently *circulating* material. There are many more *known* outtakes than those included here, but they will be discussed in a forthcoming article.

MAZARATI SESSIONS 1985

Jerk Out (7:01) / 100 M.P.H. (3:14).

Formed in 1984, the seven-piece rock/funk group Mazarati was discovered by Brown Mark, who wrote all of the songs but one, and arranged and co-produced (with David Z) their self-titled debut album on Paisley Park, released in February 1986.

The group was Brown Mark's own side project, something he later said that he tried to keep secret from Prince for as long as he could. He was disappointed in how the project turned out, "Prince let them go downhill. He made 'em wear those clothes, he made 'em look like that. Then Paisley Park held me responsible for a whole bunch of things."

Besides writing "Kiss" for the group, Prince also gave them "100 M.P.H." and "Jerk Out." Retaining Mazarati's backing vocals, Prince chose to withhold "Kiss" for his own use, while "Jerk Out" was later re-worked for inclusion on The Time's 1990 album *Pandemonium*.

Thus, the only Prince song that made the album was "100 M.P.H." The version listed here is Prince's own demo recording of the song (vocals by Prince). It is much rawer than the released song and doesn't include all of the effects on Mazarati's version. This is actually funkier.

Mazarati's version of "Jerk Out" is quite different from the *Pandemonium* version, although the backing tracks of this version were used. Mazarati's version doesn't feature the recurrent "jerk out" chants and has partly different lyrics.

VARIOUS SESSIONS 1986

Eternity #1 (4:14) / *Eternity* #2 (3:50) / *Euphoric Highway* (2:00).

Both "Eternity" and "Euphoric Highway" (or "Euphoria Highway"?) were

shortlisted for an album by Vanessa Williams, supposedly to be produced by George Clinton. However, the album never materialized and "Eternity" instead turned up on Sheena Easton's *No Sound But A Heart*, released (in the States) in late 1986.

Even though Prince isn't credited as a musician on Sheena's version of "Eternity," it's likely that some parts were used as Prince's version is very similar. Possibly Rocker Happyfeller (keyboards) and Freddie "The Phantom" (guitar), listed in Sheena's credits, are Prince in disguise.

Apart from slightly different drum sounds, the two versions of "Eternity" are very similar. The second version has an echo put on the drums. Prince is joined by a female voice on the choruses.

"Euphoric Highway" is an unremarkable, slow instrumental. The title of the song comes from a shout by a woman at the beginning of the song.

CAMILLE OUTTAKES 1986

Rebirth Of The Flesh (5:02) / Rockhard In A Funky Place (4:19) / Housequake (7:40).

Following the last *Parade* concerts in Japan in September 1986, Prince disbanded The Revolution. He decided to abandon the *Dream Factory* project recorded with The Revolution earlier in 1986, and the existing tracks were put on the shelf. Instead, he started on two new recording projects, a funky album that was planned as a recording by a pseudonym called Camille and an instrumental jazz-rock fusion album with Madhouse.

The voice tracks of the Camille songs were done at a slightly speeded-up rate to sound different from Prince. The eight songs scheduled to make up the Camille record were: "Rebirth Of The Flesh," "Housequake," "Strange Relationship," "Feel U Up," "Shockadelica," "Good Love," "If I Was Your Girlfriend," "Rockhard In A Funky Place." Of these, "Feel U Up" was a re-working of a 1999 outtake, while the basis of "Strange Relationship" was recorded the previous year with Wendy and Lisa.

Even though the album never was released, it's clear that Prince was satisfied with the songs since all but two have been released in one form or another. Three tracks ended up on *Sign O' The Times* in 1987, "Strange Relationship," "If I Was Your Girlfriend," and "House-

quake." Both "Shockadelica" and "Feel U Up" were later released as B-sides, while "Good Love" was donated to a soundtrack album released in 1988, *Bright Lights, Big City*. Only "Rebirth Of The Flesh" and "Rockhard In A Funky Place" remain unreleased, although the latter was included on the likewise unissued *Black Album*.

100 test pressings were made and the record was even given a Warner Bros catalogue number, but for unknown reasons, the album was never released.

The Camille album marked a return by Prince to a more funky and dance-oriented music, with the horns, played by Matt Blistan, a.k.a. Atlanta Bliss, and Eric Leeds, playing an important part in many of the tracks.

"Rebirth Of The Flesh" is a piece of somewhat chaotic rock, based on a guitar riff. The song is sometimes called "Semi-A-Collia," "Souly-A-Collia," or "New Funky Cool," but the correct title is "Rebirth Of The Flesh." It features a non-sensical sing-along chorus, in the tradition of "La, La, La, He, He, Hee." Slightly changed, the intro words of the song turned up in "Escape" (the B-side of "Glam Slam") and as the opening words of the *Lovesexy* show. The chorus of "Walk Don't Walk" on *Diamonds And Pearls* is also borrowed from "Rebirth Of The Flesh."

"Rockhard In A Funky Place" is more of a loose rock number than funk. The theme of the song is analogue to "We Can Funk," with the title being a euphemism for "fucking." The jazzy horn arrangement was used in the *Sign O' The Times* tour version of "I Could Never Take The Place Of Your Man" (it signalled the end of the instrumental segment of the song).

"Housequake" is much longer than the version that ended up on *Sign O' The Times*. Prince's voice is speeded-up as on the album, but here his normal voice makes a few appearances. This version is slightly more embellished than the latter version. Synths, guitar and rhythmic sound effects are added.

CRYSTAL BALL SESSIONS 1986

Expert Lover #1 (10:15) / Expert Lover #2 (10:52) / Crystal Ball (4:53) / Joy In Repetition #1 (5:10) / Joy In Repetition #2 (5:36).

Although the Camille album was shelved, Prince decided to use some of the material for his next project, a triple LP entitled *Crystal Ball*, which was

planned as a "Prince" recording as opposed to the Camille and Madhouse projects which were done in disguise. Prince actually started on *Crystal Ball*, working at the Sunset Sound, prior to the European and Japanese tours. In the autumn/winter of 1986, he continued recording new material in the basement of his new home in Chanhassen.

Crystal Ball was followed all the way through to the mastering stage, but after discussions with Warner Bros, the three-record set was reduced to a double LP. Recorded towards the end of the sessions, "Sign O' The Times" became the new title track of the revised album. "Rebirth Of The Flesh" was originally planned as the opening track of *Crystal Ball*.

Much like *Sign O' The Times*, *Crystal Ball* was planned as a broad collection of songs, incorporating Camille and *Dream Factory* tracks, as well as songs recorded specifically for the project, such as the ones listed here.

Compared to the lightweight pop and funk of the *Dream Factory* recordings, some of the *Crystal Ball* material seems more ambitious and complex. Another difference is the live feel of these tracks. Both "Expert Lover" and "Crystal Ball" feature acoustic drums rather than the drum machines of the *Dream Factory* tracks. Both have a warmer percussion sound.

The title track from the album became "Eye No" on *Lovesexy* with some lyric changes. Prince even kept the segue of "party talk," which was originally used between "Crystal Ball" and "Joy In Repetition." The segue was in fact used once again when most of the original recording of "Joy In Repetition" turned up on the *Graffiti Bridge* album.

The first listed version of "Joy In Repetition" begins with a fantastic lone and echoing drum beat that gives way to the main tune. The second, longer version is segued from "Crystal Ball." Apart from that it's the same song, and both versions are the same recording as on *Graffiti Bridge*.

"Expert Lover" is a peculiar suite-like song. It is a slow repetitive number based on a three-note synth bass riff, not unlike some 1999 material (such as "Purple Music" or "Possessed"). The song is quite sparse, but progressively more and more instrumentation is added. After a tempo change and bass and guitar solos halfway through the song, things be-

come a bit chaotic. A strange speech is delivered by a female voice, "Sisters and brothers of the purple underground find peace with the pop sound. It seems when we're in danger, everything gets black. Don't you wanna know?" After an instrumental interlude and a shout, the song starts all over again with the basic theme which is continued until the end.

The second (#2), more common, version of "Expert Lover" is the more complete one. It features Clare Fischer's orchestra strings and contains more sound effects than the first version, which is more basic. The second version also has a much longer instrumental build-up before the vocals enter (after 1:30 minutes). Another difference is the echoes on Prince's voice on version #1. Prince's voice is slightly speeded-up on both versions.

JILL JONES SESSIONS 1986-87

G-Spot #1 (4:50)/G-Spot #2 (1:17).

Work on Jill Jones' debut album began during 1986. Prince had prepared several songs for her, including some of the strongest numbers from his back catalogue, "G-Spot," "All Day, All Night," and "Mia Bocca."

The first version of "G-Spot" has different drums and more percussion (congas) as well as strings which makes it quite different from the released song on Jill Jones' album.

Version #2 (cut short) has heavier, echoed drums, and a different orchestral intro and a longer instrumental part before the vocals begin. Both versions are entirely different from the 1983-84 version of the song. The bass line, guitar and keyboard parts of the song are also circulating on tape.

VARIOUS SESSIONS 1987

Crucial #1 (7:10)/Crucial #2 (7:20)/Wouldn't You Love To Love Me? (6:38)/If I Love U 2 Nite (3:45)/Witness (4:35)/Cookie Jar (5:25).

The songs listed here are most likely from 1987, recorded after completion of *Sign O' The Times*, but before the *Lovesexy* sessions. Even though they are from different sessions and written and recorded for disparate projects, they are



lumped together here for the sake of convenience.

Although "Crucial" is often listed as a *Lovesexy* outtake, the drums have all the characteristics of "When 2 R In Love" or "Superfunkycalifragisexy," for example, indicating that it's from earlier in 1987. It is an excellent sensual ballad, sung by Prince in his delicate falsetto voice.

The main difference between the two versions of "Crucial" is that the second version (#2) has a prominent guitar added. The "guitar version" features a two-minute guitar solo towards the end. The first version (#1) has a sax part instead. The chorus of the song is not unlike that of "Cool Love" (on Sheena Easton's *The Lover In Me*).

Originally known as "Funny U Should Call" (after the song's opening line), "If I Love U 2 Nite" was later given to Mica Paris. It is sung by Prince in his falsetto voice. Mica Paris re-recorded the song for her album, but it's pretty close to Prince's original version.

Prince's version of "Wouldn't You Love To Love Me?" is probably from early 1987. It is clear that Prince's backing tracks were used for Taja Sevelle's version (released September 1987). Compared to Taja's version, the instrumental section towards the end is extended further on Prince's version, and he adds a few spoken asides, such as "It's alright,

I won't bite... well, maybe just a little bit!"

Prince isn't credited as a musician on Taja's version, which lists Bennett as producer and being responsible for playing all instruments. Taja claimed that (Chico) Bennett is "a real living working human being," whom she had been working on demos with before she met Prince. If that's the case, Prince probably didn't bother crediting himself on the track.

"Cookie Jar" is not actually a Prince composition. It was originally recorded by Parlet, an off-shoot band of George Clinton's Parliament/Funkadelic group. Most likely, Prince recorded the song as a "musical exercise"; it was never considered for placement on any album. The song could be from 1988.

Prince's version of "Cookie Jar" is brilliant tight funk with a prominent organ and a catchy chorus. Lacking horns, it sounds like a solo number by Prince. Musically it's very much in the style of some of the *Black Album* tracks, but the theme of the song is closer to *Lovesexy*. The lyrics tell of how some people turn away from God, who "gave your flowers rain, even though you don't wanna play his game."

This version of "Witness" is very different from the two previous raw and bluesy 1986 versions, leaning more to-

wards funk. It is musically close to some *Black Album* material. Although the song features a rough guitar and "carribean" keyboards, the main instrumentation is made up of bass and drums, quite similar to "Bob George" for example. The sax and trumpet parts may be sampled. Prince's normal voice is slightly speeded up.

UNRELEASED BLACK ALBUM TRACKS 1987

Le Grind (6:35)/Cindy C (6:07)/Dead On It (4:31)/Bob George (5:30)/Superfunkycalfragisexy (5:47)/2 Nigs United 4 West Compton (6:52).

Prince recorded most of the tracks that would make up the *Black Album* at Paisley Park during the autumn of 1987. The track listing was as follows: "Le Grind," "Cindy C," "Dead On It," "When 2 R In Love," "Bob George," "Superfunkycalfragisexy," "2 Nigs United 4 West Compton," "Rockhard In A Funky Place." Of these, "When 2 R In Love" turned up unaltered on *Lovesexy*, while "Bob George" and "Superfunkycalfragisexy" were released on the official *Lovesexy* tour videos.

To a large extent, the *Black Album* was a solo project by Prince, as he recorded most of the tracks on his own before any of the *Sign O' The Times* tour band members were involved in the project. "Dead On It," "Bob George," "When 2 R In Love," "Superfunkycalfragisexy" were all one-man creations by Prince. Only "Le Grind" and "Cindy C" were recorded with the band, while "Rockhard In A Funky Place" came from the *Camille* album. "2 Nigs United 4 West Compton" was a Madhouse outtake.

Prince decided to cancel the release of the *Black Album* only a week prior to its scheduled release date. His reasons to withdraw the album were personal and had nothing to do with record company pressures as was often suggested. Prince revealed later that he aborted the project because he felt the album was simply too negative. He also talked about a crucial "dark night of the soul, when a lot of things happened all in a few hours," and referred to a vision of a vast field with the letters g-o-d hovering overhead that led him to shelve the album.

The opening "Le Grind" starts with a noise like a whirlwind followed by the music with Prince's voice speaking in the background. The song is very much a full-band number with prominent horns and vocal backings and shouts throughout. It is a steady tempo rock

number about a dance, "Up and down, up and down on the beat, y'all like a pony would, pony would." The "pony" theme was later used in Cat's "Alphabet St." rap and "Horny Pony."

"Cindy C" is in the same vein, an up-tempo rock number with a live band feel. It features a jazzy horn arrangement, percussion by Sheila E and a rap by Cat, borrowed from J.M. Silk's influential house track, "Music Is The Key." It was later used on an early version of "Positivity" (omitted on the *Lovesexy* album). The song was inspired by famous model Cindy Crawford, "This song's about a high class model over in Paris, France. If I get a camera tell me where you dance." Prince uses both his falsetto vocals and his normal voice.

Quite different is "Dead On It," a sparse rap number. Over a funky beat and a rhythm guitar lick, Prince ridicules rappers. According to him, rappers' main problem is that they're tone deaf, "Pack a house and try to sing, there won't be noone left."

"Bob George" is another stripped-down number relying on a funky drum beat, over which Prince raps in a menacing electronically distorted voice. The narrator comes home to find his girl has accepted gifts off Bob George, the manager of Prince, "that skinny muthafucker with the high voice."

"Superfunkycalfragisexy" is reminiscent of both "Le Grind" and "Cindy C" in tempo and structure, except this is clearly a solo effort by Prince. It is a sparse rock/funk number with an infectious chorus and mostly talked lyrics. Besides drums and bass, it features a great funky guitar lick and occasional synth fillings.

"2 Nigs United 4 West Compton" is Madhouse-style jazz-rock fusion. Prince added an intro with a beat reminiscent of "Housequake" and various voices all speaking at once.

"Rockhard In A Funky Place" is the same song as on the *Camille* album.

LOVESHOP AND OTHER SESSIONS 1987-88

Alphabet St. (7:36)/I Wish U Heaven (3:08)/Positivity (6:54)/Cross The Line (6:50)/Cross The Line [extended portion] (1:02)/Girl Power (6:35).

After rejecting the *Black Album*, Prince resolved to make a very different sort of album, which became *Lovesexy*. The sessions began in early December 1987 and the album was completed by February

of 1988.

The version of "Alphabet St." is an unreleased 12" version of the song. It features a collage of sounds and lots of samples. A few sounds are similar to those of "Cookie Jar."

The alternate version of "I Wish U Heaven" features a brief additional guitar part, while "Positivity" contains Cat's "Cindy C" rap.

"Cross The Line" is a demo recorded with the *Lovesexy* tour band in the spring of 1988. It is a sparse, monotone bass-driven rock number with prominent vocals by Sheila E and Boni Boyer. With its pumping bass, it's quite close to "The Future." The sweeping synth sounds of the song are similar to the coda of "Positivity" on *Lovesexy*. Towards the end, Prince introduces a new dance called "the Kangaroo." The theme of "crossing the line," to embrace God, was used in the *Lovesexy* show.

"Girl Power" features Boni Boyer on vocals and is probably from 1987 or 1988 when she was in the band. It is an up-tempo number with a repeated refrain and Boni's organ very much to the fore, as well as percussion by Sheila E. Prince supplies a guitar solo and some jazzy guitar embellishments.

There exists a 4:20-minute blues version of "Alphabet St.", sung by Prince to the accompaniment of his acoustic guitar. But it's more of a jam than a proper song, intended for the album, so it's not included here. It might not even be from this period.

VARIOUS SESSIONS 1989

Baddance (8:22)/Electric Chair (7:17)/Good Man (3:46)/Your Love Is So Hard (3:14)/Mindbells #1 (3:37)/Mindbells #2 (2:57)/Bliss (4:08).

Despite the "official" version that says that Prince embarked on the *Batman* project after visiting the Pinewood Studios in January of 1989, he actually started writing songs for *Batman* in late 1988. One of the first songs written specifically for the film was "Vicki Waiting."

"1999" and "Baby, I'm A Star" had been placed into a rough cut of the *Batman* film. At the end of February 1989, Prince played eight songs for Tim Burton. He delivered "200 Balloons" to be used in place of "Baby, I'm A Star" in the film, while he wanted to replace "1999" with "Rave Unto The Joy Fantastic." However, Burton didn't think they worked with the film. Instead, Prince presented "Trust" and "Partyman."

"Batdance" was probably one of the last songs completed for the album. An extended version of the song was previewed on 5 April 1989, at a Minneapolis bar called the Pacific Club. The alternate version of "Batdance" listed here is two minutes longer than the *Batman* version and has more instrumentation, particularly keyboards, rather than samples or synthesized passages. It includes excerpts from "Rave Unto The Joy Fantastic." Some parts of the song, as well as many sampled voices, are totally different from the released version.

"Electric Chair" was first cut in the spring of 1988 during the so-called *Love-sexy II* sessions, which also included two other songs that were revived for the *Batman* project, "Trust" and "Rave Unto The Joy Fantastic." The alternate version of "Electric Chair" sounds like a demo or "jam" of the song as it features extended instrumental parts. It could also be a 12" recording of the song or an extended remix. The funky synth bass line is more emphasized than on *Batman*.

After working mostly alone on the *Batman* project, the spring of 1989 saw Prince collaborating with Levi Seacer Jr on a number of songs, including "Good Man," "Your Love Is So Hard," and two songs for Japanese pop star Kahoru Kohiruimaki, "Mindbells" and "Bliss."

"Good Man" (or "A Good Man") is up tempo rock with lots of guitar. The song features a Camille-like voice. The instrumentation of the song is not dissimilar to "Electric Chair" on *Batman*. The song was recorded by Flash, a group led by Margareth Cox, which Prince worked with during the summer of 1989.

"Your Love Is So Hard" is also similar to some of Prince's other material from the early part of 1989. It is quite sparse, but with lots of sampled brass, strings and voice embellishments.

"Bliss" and "Mindbells" are the completed backing tracks, featuring Prince's vocals. Kahoru just substituted some of Prince's vocals for her own. All have production slates of 3 September 1989, which probably refers to the date of the final mix and not the actual recording dates.

"Bliss" includes an engineer or producer saying "Bliss, basic tracks, take three." Prince then counts in the song. The shorter version of "Mindbells" is introduced as "Mindbells, basic tracks, take three," while the longer version has

a spoken intro that says, "Mindbells, long version, basic tracks, take two."

UNRELEASED CORPORATE WORLD TRACKS 1989

Murph Drag (4:50) / 9 Lives (3:40) / Love Machine (4:40) / Data Bank (5:00) / Shake! (4:30) / Corporate World (3:58) / The Latest Fashion (3:55) / My Summertime Thang (6:46) / My Summertime Thang [extended portion] (4:22)

In May/June 1989, Prince began recording a new album with The Time, their first since *Ice Cream Castle* in 1984. The Time album started without any involvement of Jesse Johnson, Terry Lewis and Jimmy Jam. Prince, once again using the pseudonym Jamie Starr, wrote the most of the material and produced the album entitled *Corporate World*. The full track listing was: "Murph Drag," "9 Lives," "Donald Trump (Black Version)," "Love Machine," "Data Bank," "Shake!," "Corporate World," "The Latest Fashion," "Release It," "My Summertime Thang."

The album was set for release on 14 November 1989, but the record was put on hold when Jesse Johnson and Terry Lewis and Jimmy Jam got involved in the project. Apparently, Warner Bros were adamant that the album and *Graffiti Bridge* film featured the original line-up of the band. Thus, another batch of songs was recorded in late 1989, this time with Jesse, Terry and Jimmy taking an active part, writing and producing the tracks for the revised album, which became *Pandemonium*.

Five new songs were recorded for *Pandemonium*, while "Donald Trump (Black Version)," "Data Bank," and "My Summertime Thang" turned up on *Pandemonium*. In addition, two funk numbers by Prince, "Jerk Out" and "Chocolate," were included on the new album. "Jerk Out" had been scheduled for inclusion on the 1986 *Mazarati* album. "Chocolate" was an *Ice Cream Castle* outtake. They just took the original song and added Morris' vocals to it, even keeping Prince's appearance as a waiter intact.

Of the remaining *Corporate World* tracks, "The Latest Fashion," "Release It," "Love Machine," and "Shake!" all surfaced on *Graffiti Bridge*. Three *Corporate World* tracks were shelved and remains as outtakes, "Murph Drag," "Corporate World," and "9 Lives." The latter was offered to Cat later in the year (along with a song called "Cat And Mouse") when Prince had ceased production on the album.

"Murph Drag" is a funky number

about a dance, "Only people with money can do this dance." "Murph" is slang for a thick roll of money. "Murph drag" possibly means that the money roll is so heavy that it drags along the ground. The title is mentioned in "The Latest Fashion" on *Graffiti Bridge*. A sample of the "What time is it?" chant is used frequently in the song. Candy Dulfer plays saxophone.

One of the best tracks, "9 Lives" is a melodic rock number with a strong chorus. The verses are rapped by Morris, while female vocals join in on the choruses.

"9 Lives" is segued into "Donald Trump (Black Version)." Apart from being a bit shorter than on *Pandemonium*, this version is very similar to the released song.

"Love Machine" is also very similar to the released version, even though it's a minute longer. Two further versions of the song are described under the *Graffiti Bridge* sessions.

"Data Bank" is shorter than on *Pandemonium* and has different, heavier drums. Apart from that, it's identical.

"Shake!" is a half minute longer than on *Graffiti Bridge*. It appears to be very slightly speeded-up compared to the released version. Otherwise it's the same song.

"Corporate World" is a funky number with a message that big companies should spend money to make a better world where kids can grow up safe, "A new soul nation, it's possible." A similar theme is expressed in "It's Your World" on *Pandemonium*.

"The Latest Fashion" is very different from the version on *Graffiti Bridge*, where the music of "My Summertime Thang" was used. Although most of the lyrics are the same, this version isn't a battle between Morris and Prince. Instead it has Morris explaining over the phone to his jilted partner that he was lying when he said that he loved her, "This is the latest fashion, to lie in the heat of passion." Prince's rap part, all the chants ("Go Morris, go Morris...") and the spoken parts towards the end of the released version are nowhere to be found here.

"My Summertime Thang" is similar to the *Pandemonium* track, but this version contains dialogue from an early draft of the *Graffiti Bridge* script which was omitted from the final version. The extended portion contains more dialogue and less singing.

"Release It" is the only track from *Corporate World* that appears to have been released in identical form.

GRAFFITI BRIDGE SESSIONS 1989-90

Can't Stop This Feeling I Got #1 (4:24)/Can't Stop This Feeling I Got #2 (4:08)/New Power Generation #1 (3:17)/New Power Generation #2 (2:58)/New Power Generation #3 (5:55)/New Power Generation (Pt. II) (2:30)/Elephants & Flowers (3:37)/Round And Round (3:46)/The Grand Progression (4:35)/Love Machine #1 (5:00)/Love Machine #2 (5:11)/Tick, Tick, Bang (2:59)/Melody Cool #1 (2:37)/Melody Cool #2 (4:07)/Graffiti Bridge (3:35)/The Question Of U #1 (2:04)/The Question Of U #2 (1:55)/We Can Funk #1 (10:06)/We Can Funk #2 (6:20)/Soulpsychadelicide #1 (10:55)/Soulpsychadelicide #2 (7:00)/Soulpsychadelicide #3 (8:42)/Sex (5:45).

After completing his work on *The Time* album, Prince set about recording songs for *Graffiti Bridge*, his third feature film. The sessions continued until January of 1990.

Although he recorded many of the tracks on his own at Paisley Park, the *Graffiti Bridge* project were more of a collaborative effort than *Batman*. Prince worked closely with Levi Seacer Jr, who had become an important musical partner to Prince, co-writing songs, arranging and producing. There were many guests in the studio, including Mavis Staples, Elisa Fiorillo, who had started on an album at Paisley Park, and 13-year-old Tevin Campbell, a talented singer and dancer discovered by jazz flutist Bobbie Humphries and featured on two songs on Quincy Jones' album *Back On The Block*.

Most of the unreleased versions are very similar to the released ones. With a few exceptions, they are just alternate takes. A few instrumental or vocal parts might differ here and there, but on the whole they are close to the released songs. Some tracks are obvious demos, being much sparser and lacking the studio "tricks" and sophistication of the finished songs. Only two unreleased songs are included, "The Grand Progression" and the Prince/Clinton collaboration "Soulpsychadelicide." An alternate version of "Sex" is also listed here as it was recorded during this time (released November 1989).

The two versions of "Can't Stop This Feeling I Got" are very similar to the released track. The second version (#2) lacks the spoken intro. It also features some strings and additional backing vocals by Prince, as well as some slightly psychedelic guitar lines. The first version is almost identical to the released song, but there appears to be some vo-

cal differences.

The first version of "New Power Generation" is an alternate take. It has different drums but is otherwise very close to the released album track. The second version is clearly a demo, being much rougher and lacking all the backing vocals, including Rosie Gaines. The third version is the first part of the song joined together with "Part II." It features a guitar solo by Prince and T.C. Ellis' rap is included. It ends with a choir and the sound of pouring water.

"New Power Generation (Pt. II)" is a rough demo version of the song. It lacks T.C. Ellis' "True Confessions" rap and most backing vocals.

"Elephants & Flowers" also sounds like a demo recording, as it's a lot more primitive than the final cut. The lyrics are different, although they are on the same theme of redemption from spiritual corruption. One verse reads, "Sex is not love, love is not sex, putting words in other people's mouths will get you elected."

"Round And Round" (with Teven Campbell) is quite different from the *Graffiti Bridge* version. The drums are heavier and the song features the same bassy synth sound as on "New Power Generation," as well as some different synth lines and scratching.

"The Grand Progression" was left off the album in favour of "Still Would Stand All Time." It is a beautiful, gentle love song, set against delicate piano playing and some touches of synth.

The first version of "Love Machine," featuring Morris Day, is much longer than the released song and contains some extra lyrics. Prince's own version (#2) of the song features different lyrics. Clearly the lyrical content was toned down for release because on this version Prince says, "Don't you lie, you want some head that'll make you cry, 17 tongues acting from the neck down..." and "Tuning into your pussy's psyche." Another oddity with this version is Prince's line, "When I want sax, I call Candy." It was used in the remix of "Partyman." Candy Dulfer came to Minne-



apolis at the beginning of July to work on various sessions. She plays saxophone on all circulating versions of "Love Machine."

The first version of "Melody Cool" is a demo, sung by Prince. It lacks the introduction and spoken interlude of the *Graffiti Bridge* version. The second version, with Mavis Staples, contains an extended spoken part. Apart from that, it's very close to the released song. A third version of the song, listed as a *Graffiti Bridge* outtake, is the same as the second version, containing the extended speech by Mavis.

"Graffiti Bridge" doesn't have Clare Fischer's orchestral intro and some of the backing vocals on the album version. Mavis Staples and Boni Boyer cannot be heard on this early version of the song.

"Tick, Tick, Bang" is similar to the final version. It is perhaps a bit rougher, more demo-like.

The two versions of "The Question Of U" are heavily orchestrated and largely instrumental versions. The original draft of the *Graffiti Bridge* script had a dream scene where musical notes were dancing around Prince. In all likelihood, this is the original music for that scene.

Both "We Can Funk" and "Soulpsychadelicide" were originally cut in 1986. New versions were recorded during sessions for Clinton's *The Cinderella Theory*,



late 1988 or early 1989. Much of the personnel featured on the released version of "We Can Funk" appear on *The Cinderella Theory*. The songs were then re-worked during the *Graffiti Bridge* sessions.

The first version of "We Can Funk" continues for twice the length of the album track, going through several false climaxes and a lengthy instrumental section before reaching its finish. It is basically an extended version of the album track. The second version is also longer than the released version. Although it's quite similar to the *Graffiti Bridge* version, it lacks the "testin' positive 4 the funk" lines. It segues into "Joy In Repetition" in much the same way as on the album. A version of "Joy In Repetition" is sometimes included as an outtake from the *Graffiti Bridge* sessions. However, it contains no discernible differences from the released track.

"Soulpsychadelic" is a slow and repetitive jam-type number based on a three-note motif. The song is mentioned in "Joy In Repetition" where Prince describes it as being "a year long." Three different versions of the song exist. The first version (also the first circulated version) is the longest. It contains a prominent organ throughout and snippets and ideas from "Graffiti Bridge," "Elephants & Flowers" and "We Can Funk," as well

as the beginning of "Tricky," a Time B-side, and a cello part from Sheila E's "Oliver's House."

The instrumentation of the second version of the song is stripped down to drums and sound effects. The organ isn't as evident as on the first version.

The third version of "Soulpsychadelic" begins with moanings and a girl, supposedly Kim Basinger, singing a capella. Otherwise this version is mostly instrumental with few, if any, appearances by Prince.

The alternate version of "Sex" is basically the same song. It is "busier" than the released song, featuring more samples, record scratching and women moaning.

INGRID CHAVEZ AND ROBIN POWER SESSIONS 1989

Number 1 (3:44) / Heaven Must Be Near #1 (4:24) / Heaven Must Be Near #2 (7:15) / Heaven Must Be Near #3 (6:13) / Heaven Must Be Near #4 (7:15) / Heaven Must Be Near #5 (7:15) / Heaven Must Be Near #6 (6:05).

In the autumn/winter of 1989, Prince worked with newcomers Robin Power and Ingrid Chavez. Some of the new material he was working on at this time was previewed on *New Power Generation Radio Broadcast*, broadcast by Minneapolis radio station KMOJ, 9 December 1989, including "Undercover Lover" with Robin Power, "Heaven Must Be Near" with Ingrid Chavez, "Miss Thang" and a rap version of "Bambi" with T.C. Ellis (both later on his 1991 album), and "Overnight, Every Night" with Madhouse (later on Eric Leeds' 1991 *Times Squared* album).

A former dancer on USTV's *Soul Train*, Robin Power, whose real surname is Herin, was introduced to Prince by a mutual friend at a Los Angeles club in October 1989. She gave Prince a tape of her music, which he said he didn't like. Nevertheless, two weeks later, she was at Paisley Park recording.

Two of the songs were called "Undercover Lover" (music by Prince and Levi Seacer Jr) and "Number One," later featured in *Graffiti Bridge*. A part of "Undercover Lover" was played during the KMOJ broadcast, but the complete song isn't currently circulating.

"Number One" is basically a rap over a drum backing which is close to that of

"Elephants & Flowers."

Together with Levi, Prince also laid down tracks for an album with Ingrid Chavez. She collaborated with them on "Heaven Must Be Near," of which a \$30,000 video was made. No less than five remixes of the song are circulating (listed here as #2 to #6). An edited version also exists (#1). One of these is probably the same as on Ingrid's album.

Another song with Ingrid called "Seven Corners" was written by Prince for inclusion in *Graffiti Bridge*. The song is featured briefly in the film, but the complete song isn't in circulation.

MARTIKA SESSIONS 1990

Open Book (4:57) / Spirit (4:08) / Love... Thy Will Be Done (4:06) / Don't Say U Love Me (4:48) / Martika's Kitchen (4:16).

Prince collaborated with Martika on several tracks in late 1990. She had seen *Graffiti Bridge* no less than six times and noticed that a lot of the words were about the same things she had been jotting in her notebook, "I had a really strong instinct that I needed to call him."

She sent Prince a message and flew out to Minneapolis. She visited several times, taking four tracks they collaborated on with her to New York to finish on her own. Apart from Prince's involvement in Elisa Fiorillo's *I Am*, it was his biggest contribution to a non-Paisley Park (or Starr Production) artist.

The songs listed here are Prince's versions of the songs that ended up on *Martika's Kitchen* plus "Open Book" which was left off her album. All songs have Prince on lead vocals and most are close to the released versions.

"Open Book" is an absolutely beautiful ballad, speaking of a possible failed relationship, "You said you'd take me to another world... Now the open book is closing, closing." The song is sparse, featuring a piano, bass, drums and subtle synth.

DIAMONDS AND PEARLS SESSIONS 1990-91

Horny Pony (4:03) / Schoolyard (4:42) / Live 4 Love (7:17) / The Flow (5:50) / Something Funky (4:03) / Daddy Pop (6:12) / Walk Don't Walk (3:06) / Willing And Able (5:54) / Cream (3:40) / Violet The Organ Grinder (5:06) / Glam Slam '91 (5:05) / Get Off (4:35).

As with the *Graffiti Bridge* outtake material, most of these *Diamonds And Pearls* songs are just alternate takes or demos, many being quite close to the released songs. Three of the songs still remain unreleased, "Schoolyard" and the two

rap numbers, "The Flow" and "Something Funky."

Unfortunately, most of the songs listed above are run too slow. Somewhere along the line, they were dubbed too slow.

"Diamonds And Pearls" and "Strollin'" are usually included on the tape containing the so-called "Diamonds And Pearls demos," but both are in fact identical to the album versions. Both are longer, but that's only because they were recorded a bit too slow. They're not extended versions. "Money Don't Matter 2 Night" is also excluded from the above listing. Although the version usually included on the "demo tape" is faded, it is identical to the album version.

This version of "Horny Pony" sounds like a demo version of the song. It doesn't have the introduction, "New dance commercial, take one," or the female speaking voice of the released song. The organ and piano embellishments are also absent here. The lyrics are the same. The song was first aired during the first Rock In Rio II concert, 18 January 1991.

"Schoolyard" was written and probably recorded on the *Nude* tour, and Prince talked about the song in the *Rolling Stone* interview, October 1990. The song tells the story of a fumbling 16-year-old boy trying to seduce a girl while listening to Tower of Power. Musically it's a jerky, funky number with prominent bass and organ. Rosie's vocals are also upfront.

"The Flow" rap was added to "The Future" halfway through the *Nude* tour. Tony M raps over a funky groove, which actually resembles "Live 4 Love." Rosie joins in on the chorus, "Rock to the F.L.O.W, just like you're supposed to do." The chant of "Michael B in the house" was used in "Daddy Pop" on *Diamonds And Pearls*.

"Something Funky" (or "Something Funky This House Comes") is more of a rapping introduction of the band than a proper song. Tony M raps a short introduction to each band member, except Sonny Thompson and Tommy Barbarella. The number was debuted during The New Power Generation debut concert at Glam Slam, 6 January 1991.

"Something Funky" and "The Flow" were probably never intended for *Diamonds And Pearls*. Most likely, they were cut for a project with The Game Boyz.

"Daddy Pop" has different drums and

much less effects, as well as additional lyrics in the second verse. The alternate version doesn't have the musical changes at the end.

"Willing And Able" contains few differences. This version starts off with someone counting in the song. The backing vocals are probably by Prince instead of The Steeles as on the album.

"Live 4 Love" is somewhat "softer" and more hypnotic than on the album, but most of the recording was probably used. Some lyrics differ and Prince makes use of his falsetto vocals on this alternate version.

"Walk Don't Walk" is very similar to the released song. The drums appear to be a bit softer.

"Cream" is also quite close to the final version. The intro is shorter and the bridge section at the end of the song is left out here.

Likewise, "Violet The Organ Grinder" is similar to the released song. The only notable difference is the drums which are more acoustic-sounding here.

"Glam Slam '91" was aired on Minneapolis radio on 6 January 1991. Most of the lyrics ended up in "Gett Off," while the refrain was borrowed from "Glam Slam." The jazzy horn arrangement sounds like something with Madhouse.

The alternate version of "Gett Off" is a different edit of the song. In addition, it contains a few instrumental differences. Interestingly, this version was probably intended for inclusion on the album since the lyrics are identical to those printed in the CD booklet, which don't follow the album version.

VARIOUS SESSIONS 1991-92

Uh Huh (6:25)/Player (3:30)

"Uh Huh!" is a song Prince wrote for Ray Charles for use in a Pepsi Light commercial. Reportedly, Prince received a cool \$7 million. The song is a blues-tinted number built around a funky bass line. A female chorus repeats "uh huh!" throughout, while an electric piano and horns provide embellishments. Sampled voices and a jazzy guitar come in towards the end.

"Player" was recorded in late 1991/early 1992. It is a mid-tempo song, somewhat reminiscent of "Money Don't Matter 2 Night." The acoustic drums and live band feel of the song clearly indicate it was recorded with The N.P.G. Prince alternates between his falsetto and normal voice.

FAKES

Cat Scratch/Lord's Prayer/Living In America/Paisley Park Theme/Tango/Sad Song/Love Song/Stranger and other *Underground* instrumentals/*Purple Rain* soundscore/Prince and André Cymone session/Enduring/Sweet Love/My Bed/I Could Never Take The Place Of Your Man/People Without.

As with rehearsal tapes, there exists a fair amount of fake outtakes. It is amazing that some of these still are being touted as Prince "outtakes" when most obviously are clumsy home-made tapes.

The fakes are usually easy to detect, but it's very annoying that these tracks are circulated. The above listing isn't complete, but it contains some of the more common bogus songs which are often included in lists of Prince "outtakes."

The so-called Prince/André Cymone session is an obvious fake, but it seems that one song from this "session," "Heaven Over U," has been more or less accepted as a Prince/Cymone collaboration. However, it's not! The so-called *Underground* outtakes are also fakes, as is the *Purple Rain* soundscore music.

The recently circulated 1999 outtakes, including "Enduring," "Sweet Love," "My Bed," are also very obvious fakes. More doubtful are "Cat Scratch" and "The Lord's Prayer." Although it's obviously not Prince singing so out of tune, the latter is quite similar to "Shall We Dance," which Prince wrote for Brown Mark in 1989.

An instrumental version of "I Could Never Take The Place Of Your Man" is probably also a fake recording, but it's difficult to tell as it doesn't feature any vocals. There also exists an instrumental version of "People Without" which definitely isn't Prince.

UPDATES

Several new titles have recently started to circulate, including a 10-minute version of "Wonderful Ass," which is quite different from the *Dream Factory* version and probably is from 1983-84.

Another recently circulated track is "Fun," which Prince recorded with Carmen in 1991. These tracks and any other material that surface will be covered in UPTOWN's forthcoming *Data Bank* section where we will regularly update you on the latest material.

PER NILSEN

Additional info by SEAN, MILT, HAROLD, CAMRON, TONY and DAVID

LIVE 4 LIVE 1991-1992

Prince and The New Power Generation live prior to the *Diamonds And Pearls* tour.

Parts of this text is a repeat of the article in UPTOWN #2. The article now contains information and details on every live performance Prince made during 1991-92 in between the *Nude* tour and the current world tour.

5 JANUARY 1991

Prince turns up at the Glam Slam club for a short jam 10 minutes before closing time.

6 JANUARY 1991

Prince and The New Power Generation debut at Glam Slam. The show, which sold out three hours after it was announced two days earlier, was a warm-up for Prince's performances at the Rock In Rio II festival. Mixing *Nude* tour material with new material, "Money Don't Matter 2 Night," "Horny Pony," and two rap numbers, "Something Funky" and "Call The Law." The 100-minute concert was a spontaneous affair. Prince rambled all over Glam Slam during the performance, venturing atop the bar on several occasions. Rap was considerably more evident in the new show, but Prince played more of a back-up role on most of the rap material, giving the stage over to Tony M, and guest stars George Clinton and T.C. Ellis.

Tony M opened the show with "Something Funky" and a rapping introduction of the band. Prince then appeared on a balcony overlooking the stage. Descending to the first floor, he launched into a fierce version of "Let's Go Crazy," which was followed by "Horny Pony," a new dance number. "Kiss" was performed on and around the piano with the ever present Game Boyz providing visual aversions. Prince sneaked out to change clothes when the band played "The Pink Panther Theme." Three *Nude* tour numbers came next, "Purple Rain," "Bambi," and "Take Me With U." "Shake!" was extended to incorporate a rap from

"Glam Slam '91." Then T.C. Ellis and George Clinton nearly upstaged Prince with their hybrid of Clinton's Funkadelic classic "Get Off Your Ass And Jam" and T.C.'s "Bustin'." Tony M proceeded with a new rap called "Call The Law."

Rosie Gaines was also spotlighted, tearing it up on "Dr. Feelgood," a song made famous by Aretha Franklin, while Prince made his way back up to the balcony, still assisting with guitar on his way. He soon re-emerged on the stage to perform "Money Don't Matter 2 Night" at the piano.

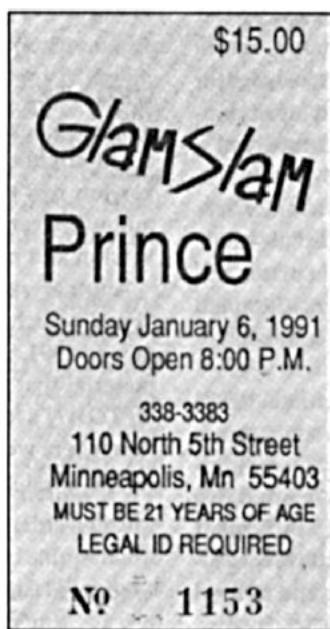
Extended from the *Nude* tour to some 40 minutes, the closing "Baby, I'm A Star" jam incorporated "Respect," "Ain't No Way," "Thieves In The Temple," Tony M's "Brother With A Purpose" rap, snippets of Clinton's "One Nation Under A Groove" and "We Can Funk," as well as a reprise of "Get Off Your Ass And Jam." "This is how it goes at rehearsals for hours and hours," said Prince.

18 JANUARY 1991

Prince appears at the opening night of Rock In Rio II, at Estadio Maracana in Rio de Janeiro, Brazil. The nine-day rock festival was attended by almost 800,000 people, which was less than expected. Organizers said rain and the Gulf War affected attendance. Prince's set was seen by about 60,000 people.

Prince talked about the war in the middle of "Purple Rain." "Rio! There's a war going on. I don't really know, but I think we'd be better off living for love."

More than 45 acts performed at the festival, including Guns N' Roses, George Michael, INXS, Billy Idol. MTV filmed the entire event and broadcast a three-hour special. However, Prince bought back the TV rights to his performances, thus preventing MTV from airing his portions of the show. It was reported that he was reticent because he was trying out so much new material.



21 JANUARY 1991

Prince plays in front of 25,000 people at Estadio de River Plate, Buenos Aires, Argentina. Nine songs into the show, Prince walked off the stage. An argument is said to have ensued between concert promoter Daniel Grinbank and Prince's people. The audience refused to believe it for a moment that Prince wasn't returning to the stage. When the stage crew started disassembling equipment, they were pelted with objects from the crowd, which broke into a chant of "Olé, olé, olé, Saddam, Hu-ssein," and other less flattering references to Prince's supposed doubtful parentage.

24 JANUARY 1991

A second performance at the Rock In Rio II festival in Rio de Janeiro. Prince's set during the three South American concerts was basically the same as at Glam Slam. Songs played included "Something Funky," "Let's Go Crazy," "Kiss" (including a bit from "The Pink Panther Theme"), "Purple Rain," "Bambi," "Take Me With U," "Nothing Compares 2 U," "Horny Pony," "Shake!" and "Money Don't Matter 2 Night," as well as "Dr. Feelgood" with Rosie at the piano.

3 JUNE 1991

Prince and The New Power Generation make two unannounced appearances in Los Angeles. The first was a lunch-time concert on the Warner Bros lot in Burbank for Warner Bros employees. Later the same evening, they popped up at the China Club in Hollywood, where they played to a packed house that included many celebrities.

The two-hour 20-song set at the China Club showcased many new songs, including "Daddy Pop," "Jughead," "Get Off," as well as some older numbers, "Purple Rain," "Bambi," "Nothing Compares 2 U." Several numbers off *Graffiti Bridge* were also played, including "Round And Round," "Thieves In The Temple," "The Question Of U," and "Elephants And Flowers." A cover version of Ohio Players' "Skin Tight" was also played.

19 JULY 1991

Prince performs at the Special Olympics benefit at the 50,000-seat Metrodome in Minneapolis. He played "Diamonds And Pearls" and "Baby, I'm A Star." The show was broadcast on August 14th by the ABC network as *Victory & Valor: A Special Olympics All Star Celebration*, but only "Diamonds And Pearls" was aired. The Special Olympics is an international event featuring more than 6,000 mentally retarded athletes from 104 countries.

16 AUGUST 1991

Prince's appearance at WEA's annual convention, held at the Hyatt Regency in Chicago, is the first of several record industry showcases. His Paisley Park label is manufactured and distributed by Warner Bros, the "W" in WEA (Warner-Elektra-Atlantic).

Attended by some 1,200 record industry people, Prince's 75-minute set at the WEA convention mixed *Nude* tour material and *Diamonds And Pearls* songs, as well as a few other numbers:

"Let's Go Crazy," "Kiss," "Get Off," "Daddy Pop," "Diamonds And Pearls," "Pop Life," "Let's Work," "Baby, I'm A Star," "Purple Rain," "Nothing Compares 2 U."

19 AUGUST 1991

The cable music channel MTV celebrates its 10th anniversary at The Ritz, a New York club. Prince played a 90-minute set: "New Power Generation," "Daddy Pop," "Kiss," "Diamonds And Pearls," "Cream," "Pop Life" "Nothing Compares 2 U," "Round And Round" (lead vocals by Rosie), "Respect" (Rosie), "Partyman," "Get Off," "Baby, I'm A Star" (incorporating "Ain't No Way").

23 AUGUST 1991

Prince continues the mini-tour of record industry showcases with an appearance during the "Jack The Rapper Family Affair" convention, a major gathering for black radio and record executives. Prince played as the headliner of a WEA presentation night in front of 4,000 music industry people, squeezed into the Atlanta Hilton & Towers Ballroom.

Besides all the numbers played at The Ritz, the 17-song Atlanta set also included "Let's Work" and "Let's Go Crazy," as well as "Skin Tight." The usual closer "Baby, I'm A Star" ended with a repeated chant of "Baby, I'm a gypsy - turn it up" before going into "Push," which closed the set.

4 SEPTEMBER 1991

As a warm-up for his MTV appearance, Prince makes a surprise performance at the 20/20 club in Century City, Los Angeles. Even his band didn't know about the show until 2 pm the same day. Siedah Garrett and Brenda Russell were the featured performers of the evening.

The 30-minute show opened with "Call The Law," followed by a seemingly improvised instrumental jam which turned into "Dr. Feelgood." "Respect," also sung by Rosie, closed the set. The only talking Prince did was to apologize for the delay, as the show started close to midnight.

5 SEPTEMBER 1991

Prince caps the show at the eighth annual *MTV Video Music Awards*, held at the Universal Amphitheatre, Los Angeles. Clad in a see-through yellow suit, he performed "Get Off" amidst a Caligula-style spectacle.

9 SEPTEMBER 1991

Prince and The New Power Generation appear on *The Arsenio Hall Show*, US TV. They performed a "mini-concert," consisting of "Let's Go Crazy" in a medley with "Kiss," followed by "Purple Rain," "Cream," and "Daddy Pop." "Call The Law" was played while the credits were rolling. Prince didn't give any interviews, but he was the subject of Arsenio Hall's in-between song conversation with Patti LaBelle.

10 JANUARY 1992

Prince joins The Steeles on stage at Fine Line, Minneapolis, for three numbers, "Cream," "Jughead," and a new song called "Well Done."

11 JANUARY 1992

Prince and The New Power Generation kick off 1992 with another Glam Slam appearance. Starting at 11:15 pm, and playing until 1:10 am, it was an unannounced surprise show with no media people present. Concentrating on *Diamonds And Pearls*, the set was comprised of 15 songs, of which two were new. For some songs, a five-piece horn section was employed, adding a strong funk and R&B flavour to the music, rather than the jazz-oriented horn embellishments of the 1986-88 tours. The horn section was comprised of Mike Nelson (trombone), Brian Gallagher (tenor sax), Kathy Jensen (baritone sax), Dave Jensen (trumpet) and Steve Strand (trumpet). The Steele family came onstage during a couple of songs, and Mayte Garcia,

a German prima ballerina, performed a belly dance during "Thunder."

The show opened with "Thunder," followed by "Daddy Pop" and "Diamonds And Pearls." The crowd-pleasers "Let's Go Crazy," "Kiss," and "Purple Rain" were rehearsed for inclusion after "Diamonds And Pearls," but were dropped at the last second. Instead they continued with "Willing And Able," with The Steeles backing, "Jughead," and a new up-tempo gospel-flavoured number called "Sacrifice." "Nothing Compares 2 U" was done as a duet with Rosie, while "Thieves In The Temple" was performed acoustically. Then came the new "Sexy M.F.," "Insatiable," and an extended jam of "Cream." The first encore included "1999" in a medley with "Baby, I'm A Star" and "Push," while the second encore contained a lengthy workout of "Get Off" and the new rap "My Name Is Prince."

After the Glam Slam show, Prince did another set, this time at Paisley Park, where Terence Trent D'Arby came on stage to jam with Prince and The New Power Generation.

26 JANUARY 1992

A special live video of "Willing And Able" is premiered during CBS' *Super Bowl Today*, a pre-game show to the championship game of American football, which was seen by an estimated TV audience of 150 million people.

After the game, which took place at the Metrodome in Minneapolis, Prince held a party for 200 invited guests at Paisley Park. Many celebrities were in attendance, including Donald Trump, to see a live performance by Prince and The New Power Generation.

SAM SANDBERG and PER NILSEN
Additional info by SIDNEY JANSEN,
CAMRON GILREATH, RENEE
ANDERSON and DAVID POWELL





HOT THING!

UPTOWN's bootleg issue (#4) attracted a lot of attention, both from fans who wrote us with comments and praises, and from music papers. The magazine was mentioned in several US publications, including *USA Today*, *Impact* and *Ice* magazine, and a nationally syndicated radio show, *Radio Scope*.

In this article we discuss some ethical aspects on bootlegs, which, funny enough, no one commented on, neither fans nor music papers. After all, bootleg records are illegal.

HEAVILY BOOTLEGGED

Prince's career is littered with incomplete works, proposed projects and cancelled albums. The reasons why this happens are probably many and varied, ranging from artistic or personal motives, commercial reasons or simply because he got bored and decided to do something new.

This whole world of unreleased Prince material wasn't really discovered by the majority of fans until the end of 1987 when the legendary *Black Album* was withdrawn. Some bootleg copies surfaced of the *Black Album* and what followed had rarely been seen before: fans scrambling for these illegal copies, paying ridiculously inflated prices.

Within a year or so the market opened up and Prince bootlegs became a hot subject for many fans. Today the list of bootlegs and unofficial material with Prince is startling, with almost every concert on tape, numerous album sessions, outtakes and rehearsals.

The most heavily bootlegged artists probably are The Beatles, The Rolling Stones, Bob Dylan, Elvis Presley, and Bruce Springsteen, but Prince is closing in on them. With his incredibly prolific output, it's quite likely that he'll soon be the most bootlegged artist.

ILLEGAL RECORDS

Bootlegs are illegal to sell because they have been issued without the authorization of the record company or person who owns the rights to the recordings they include.

When an artist signs a contract with a record company, it is usually exclusive, meaning that no one else has the right to issue material recorded during the period that the contract is effective.

This gives the record company effective ownership together with the artist of all recordings they release, as well as all studio material that they choose not to release, and all live recordings made during the same period. If an artist wants to make a guest appearance on another label, he usually has to have the permission of his own record company, which is why Prince often has used pseudonyms when he has guested on other artists' records.

Unauthorized use of copyright material is against the law. However, different countries have different copyright laws. Countries such as Italy, Luxemburg, and Japan, for example, have very liberal copyright laws. Some "unofficial" record companies have taken advantages of those loopholes to give "official" releases to tracks previously only available on bootlegs. The question is if these items are illegal in countries with less liberal copyright laws. According to *Record Collector*, lawyers are unwilling to give a firm ruling either way.

RECORD COMPANIES

The establishment line on bootlegs is that they are a curse on the record industry, because they take money away from the "hard working" record labels, songwriters and artists, none of whom receive any royalties on bootlegs. They also claim that sales of bootlegs harm the sales of official product; people are spending money they'd set aside for buying the new Prince album, and are picking up a (much more expensive) Prince bootleg instead.

Supporters of bootlegs would have to concede the point that it isn't right that the creators and owners of a piece of music should receive no money when it is sold. But in answer to the industry's second point, they would say that 99.9 per cent of all bootlegs

are sold to the people who already have got most of that artist's official releases. In other words, only die-hard Prince fanatics, who buy his albums and singles the week they come out, are going to bother to buy poor-quality live tapes or studio outtakes by him. According to this argument, a casual buyer would always choose an official album in preference to a bootleg.

THE ARTIST VS THE FANS

It's quite understandable that there's a strong division of interest when it comes to bootlegs, between the fans who want every imaginable recording by their favourite artists, and the performers and record companies who don't receive any money on the products.

There's also a parallel here with the work of famous authors or painters. They want to be judged on their finished work, not their work in progress or rejected material. But after the death of a famous novelist, poet, or painter, scholars spend decades scrutinising each draft of a book or painting, so that they can trace the development of the project from start to finish, thus gaining some greater insight into the mind of the artist.

The same process is recognisable when it comes to bootlegs – except that the bootleggers don't usually wait for the artist in question to die! It's all too easy to identify with both sides: as a fan you want to hear material that would otherwise have remained a secret; but as an artist, you can appreciate not wanting your audience to hear your moments of disaster in the studio or on the stage.

UPTOWN'S POLICY

Even though it's illegal to sell bootlegs, it would be naive to close our eyes to the fact that there is a flourishing black market in these items. Certainly few collectors could put their hand on their heart and swear that they have never been tempted by a bootleg.

The editorial policy of UPTOWN concerning bootleg records is one of assessment of material only. We don't want to encourage fans to buy these records; they're usually very expensive and the sound quality is often disappointing. UPTOWN's aim is simply to report what is available.

The response to our bootleg issue clearly showed that these records mean a lot to many fans, and most people were very happy that we provided an informative guide, thus making it easier for fans to avoid being ripped off.

MAGNUS NILSSON
Based on texts and information by RECORD
COLLECTOR and DREAM NATION

CRUCIAL NEWS & UPDATES

Record news... Prince's next album is aiming to be released in late August. It is believed that the album will not have a title *per se*; the front cover will feature a prominent love/sex symbol. The album will probably contain 16 songs (one CD, two LPs). Some of the titles are: "The Continental," "My Name Is Prince," "Blue Light," "Pearl Wants Money," "Do U Wanna Rock?", "Reggae Flavored," "Damn U," "And God Created Woman," "7," "I Pledge Allegiance 2 Your Love," "Sweet Baby," "Frantic," "Sacrifice," "Rave." "Sexy MF" is planned as the first single. Levi Seacer described the album as being made "for the fans" in an MTV interview.

Carmen Electra's debut Paisley Park album is due for release very soon with "Go-Go Dancer" planned as the first single. Many of the supposed *Whispers & Echoes* titles ended up being songs on Carmen's album. She is currently on tour supporting Prince in Europe.

George Clinton's second album for Paisley Park is called *Hey Man, Smell My Finger* and is finally due for release this summer.

Prince has contributed a song called "With This Tear" to **Celine Dion**, a Canadian singer. Together with Kirk Johnson, Prince (as "Paisley Park") wrote another song, "Tip O' My Tongue," for **El DeBarge**'s new album titled *In The Storm*.

Prince has also produced tracks for the new album by dutch **Lois Lane**.

The 12" release of **Ingrid Chavez**'s "Hippy Blood" contains a remix by "Paisley Park."

Money Don't Matter 2 Night... Released in early March, "Money Don't Matter 2 Night" was the fifth US single from *Diamonds And Pearls*. It peaked at number 23. The song was also released in the UK and Europe. It reached number 11 in the UK. Performed by The N.P.G., the only previously unreleased B-side song was "Call The Law," a rap number first performed at Glam Slam, 6 January 1991 (also performed at *The Arsenio Hall Show*).

Prince was absent from Spike Lee's promo video of "Money Don't Matter 2 Night." However, a more "MTV-friendly" video with performance footage of Prince and The N.P.G., interspersed with Spike's footage, quickly replaced Spike's politically charged mini-documentary. Both videos have been

shown, but the performance clip is much more common.

Tour schedules... The 1992 world tour finally kicked off in Japan on 3 April. The following concerts were played in Japan and Australia:

3, 4 April: Tokyo, Dome

7 April: Nagoya, Rainbow Hall

9 April: Yokohama, Arena

13, 14 April: Brisbane, Entertainment Centre

16, 18, 19, 21, 22 April: Melbourne, National Tennis Centre

24, 26, 27, 29, 30 April, 1 May: Sydney, Entertainment Centre

3 May: Sydney, Cricket Ground

Three after-shows have been played on Australian/Japanese leg of the tour:

6 April: Yokohama, Glam Slam

13 April: Brisbane, Transformers

21 April: Melbourne (St. Kildas), The Palace

We'll avoid printing the European tour schedule until we know exactly which shows were played. Several last-minute changes were made.

The show... Many of you will have seen the show by the time you read this, but for all of you who haven't, here follows a description.

Prince and The N.P.G. are augmented by Mayte, Diamond (Lori Elle) and Pearl (Robia LaMorte) and the new five-piece horn section.

When the lights go out, the stage is illuminated by a huge love/sex symbol which moves across the sky like a spaceship. The backdrop is a night sky with stars. Rosie's voice booms through, asking us to take her hand and join her on a journey. Mayte pirouettes across the stage, past the two buxom gold statues that frame a dance floor in the middle of the set.

Prince emerges from a glass elevator, dressed in a yellow suit and with his yellow guitar as the first few bars of a very funky "Thunder" kicks off the show. The set bounces straight into "Daddy Pop," which features some great choreography by Prince and The Game Boyz. Then a long instrumental intro leads up to "Diamonds And Pearls," which Prince performs at his violet blue piano with the words "Damn U" written in silver at the front.

An abbreviated "Let's Go Crazy" and a rearranged "Kiss" follow, played as a medley much like on *The Arsenio Hall Show*. "Kiss" is one of many songs that are horn-boosted by the horn section. "Jughead," including a few lines from "Dead On It," gives Prince a chance to disappear off stage for a costume change. The video screens show Prince in the

dressing room as he raps a few lines to the song. Tony M, Damon, and Kirk prove that The N.P.G. can keep things hopping along without their leader, and they provide a punchy conclusion to the number by doing death-defying dives off the stage, accompanied by an amplified smashing and crashing.

Prince arrives back on stage for "Purple Rain." He plays some great solo guitar over a long instrumental intro and then proceeds to sing all the verses of the song. The song ends with the "live for love" chant Prince introduced on the *Nude* tour. The natural follower is "Live 4 Love, which together with "Purple Rain" is the emotional highpoint of the show. Prince declares that "you must live for love, for without love you don't live," which can be seen as something of a central theme of the show.

"Live 4 Love" really comes to life on stage. Conversely, a minor re-working of "Willing And Able" doesn't work as well as the album despite nice horn embellishments. Prince dances on top of his piano. A few spoken words, "Roses are red, violets are blue, nothing in this world compares to you," are the cue to begin "Nothing Compares 2 U." The song is performed as a horn-boosted soul ballad by Prince in duet with Rosie.

As Prince changes into high gear for a sexually charged finish, he introduces the crowd to "Sexy MF," instructing them to join in on the choruses. "Thieves In The Temple" is rearranged to sound faintly Oriental. A few lines from "It" are added to the song. Prince uses his passionate screams to wild effect.

Prince changes clothes again during a brief interlude which features an instrumental version of "Strollin'." Next is "Insatiable," during which the theatrics of the production are peaking. Prince starts the song lying on top of the piano and Mayte is on rollerskates, following Prince's every move with a handy-cam. She shoots close-ups which appear on the screens. As Prince gets more and more passionate, he goes closer to her video camera and licks the lens. A floating bed with Diamond and Pearl lands on the stage long enough for Prince to hop aboard. They strip him to the trousers as it floats above the stage and the audience.

Announcing "23 positions in a one-night stand," Prince launches into "Gett Off." The choreography is similar to the promo video. Prince dons a headset microphone so he can continue singing while using his hands to play the guitar and the girl. A new speeded-up arrangement of the song with prominent horns is played as a second section of the song, which is followed by Tony M and Rosie rapping "The Flow."

The band leave the stage after "Gett Off"/"The Flow" before returning for "Cream." The closing medley starts with "1999," which goes straight into "Baby, I'm A Star," followed by "Push" with raps by Tony M and Rosie, as well as Prince's new "My Name Is Prince." The show finishes with Prince stepping back into the glass elevator and disappearing.

Messages... Before the concerts, a loop of a 10-minute film is played on the video screens. A voice which sounds a lot like Ingrid Chavez reads out a selection of curious quotes. Some of the quotes advertise the new albums by Prince and The N.P.G. and Carmen, and many new song titles are screened.

The quotes feature a mix of humorous statements and more serious messages. Some of the quotes include: "2 day is the first day of the rest of your life," "If you're so brave then kiss your enemy," "Damon can dance," "Carmen is inevitable," "Without love you don't live," "Prince likes hugs," "Wendy and Lisa please phone home," "Prince's mother's first name is Mattie," "The yellow cloud will croon," "Don't buy the Black Album," and "Prince's favorite food is stewardesses."

The set... There were very few changes in the set on the Japanese and Australian tours:

Thunder / Daddy Pop / Diamonds And Pearls / Let's Go Crazy / Kiss / Dead On It - Jughead / Purple Rain / Live 4 Love / Willing & Able / Nothing Compares 2 U / Sexy MF / Thieves In The Temple - It / Strollin' (instr.) - Insatiable / Gett Off - The Flow / Cream / 1999 - Baby, I'm A Star - Push - My Name Is Prince.

Sung by Rosie, "Chain Of Fools" or "Dr. Feelgood" were often added to "Cream." Snatches from "A Love Bizarre" and "The Glamorous Life" were often included in the closing jam. "Nothing Compares 2 U" was substituted for the new "Damn U" once, but apart from these minor changes, the set was the same throughout the Japanese/Australian leg of the tour.

The first few European shows featured few musical differences from the previous concerts, but there will probably be some more changes as the tour goes along. But with such

a highly choreographed and theatrical show, it's unlikely that the concerts will be as loose and relaxed as on the *Nude* tour. Quite likely, Prince will use after-shows to stretch out musically.

tion to "Sexy MF." Otherwise it was the same set as the day before, minus "Chain Of Fools" which was left out.

Two days later, **6 April**, Prince played a surprise gig at Yokohama's Glam Slam club.

Supposedly for VIPs only, but the general public was allowed to enter. The entire week was designated as "Prince Week" at the club. The Glam Slam appearance was filmed for a documentary on Prince, which will probably be similar to Madonna's *Truth Or Dare*. Earlier in the day Prince made an appearance at a HMV record store in Tokyo, autographing CDs for half an hour.

The Nagoya concert (**7 April**) included a few lines from "Well Done" at the end of "Cream" (instead of "Chain Of Fools").

The last Japanese concert, in Yokohama (**9 April**) included "Chain Of Fools." After the show, Prince went to Glam Slam again but he didn't perform.

Prince arrived in Australia on **11 April** for 14 concerts. With *Diamonds And Pearls* and the "Cream" single reaching number one on Australian charts, the interest in Prince's first visit was immense.

Following two days of rehearsals in Brisbane, the Australian tour kicked off on **13 April** with two shows at the 11,500-seat Brisbane Entertainment Centre. After the concert,

Prince visited a club called Transformers where he played for about two hours. A local radio station was alerted to the secret gig and sent out the word which led to widespread chaos. Police reported traffic jams and mayhem on the roads as thousands of fans made their way to the club and tried to get in. More than 3,000 people were turned away.

Although there were no changes to the set, the second Brisbane concert (**14 April**) was 10 minutes longer, and Prince and band seemed more relaxed. Prince spoke more to the audience and teased them a lot, pretending to leave the stage twice. After the show, Prince went to Transformers again, but this time he didn't perform.

After a day off, Prince played the first of five concerts in Melbourne on **16 April**, at the 14,000-capacity National Tennis Centre in Flanders Park. Prince visited the Metro night-



A day-by-day chronology... Prince left Minneapolis on **27 March** to go to Paris, where he stayed in his apartment for a few days, before joining the entourage in Japan.

The tour started with two concerts at the 50,000-seat Tokyo Dome (**3 and 4 April**). Although the venue wasn't completely sold out, the reaction was fantastic. The audience were on their feet before Prince even appeared on stage, something virtually unheard of in Japan where audiences usually don't stand up or dance during concerts. "Chain Of Fools" was added to "Cream" during the opening concert. The first performance of "Sexy MF" didn't feature any of the audience participation that became a common practice later on in the tour.

The second Tokyo Dome concert was reportedly the best of the four Japanese shows. This time Prince got a great audience reac-

club after the show but he didn't play.

The second Melbourne concert (**18 April**) included "Dr. Feelgood" instead of "Chain Of Fools," which was played during the previous three Australian shows. "Dr. Feelgood" was also played during the Melbourne concert on **21 April**, while "Chain Of Fools" was played on **19** and **22 April**.

During the week in Melbourne, Prince booked at Platinum Studios to do some recording. Having checked out several nightspots in Melbourne, Prince decided on The Palace in St. Kilda for an unannounced late-night performance on **21 April**. The concert included "When You Were Mine," "Head," "Housequake," "Kansas City," and the vintage disco classic "Car Wash."

The first of seven Sydney shows was played at the 12,000-seat Entertainment Centre on **24 April**. However, the 2-hour concert was quite ordinary. "Chain Of Fools" followed on from "Cream," which was introduced by Prince, "Hello Australia, can I come home with you? I don't have a place to stay, it's still not ready. Do you have a place to stay? Do you have VCR's? I don't take up much room - I'm real little! Do you have some creeem?"

The second Sydney concert (**26 April**) was reportedly one of the best Australian performances. Prince extended many songs and he kept asking for the house lights to be turned on during the encores.

The third Sydney show (**27 April**) included Rosie's version of "Dr. Feelgood." The crowd were yelling for her, not Prince! Australian audiences loved her.

The day after (**28 April**) was Levi Seacer Jr.'s birthday. Prince wished Levi happy birthday, adding, "Everybody's got a birthday, don't they?" After the "Thieves In The Temple"/"It" medley, Prince recited the beginning of "When Doves Cry," "Dig if you will the picture..." People went crazy, but then he launched into "Nothing Compares 2 U."

The fourth Sydney concert (**29 April**) was an emotional performance. Having completed "Purple Rain," before going into "Live 4 Love," Prince stopped everything and said, "I don't know about you, but I've been listening to the news lately and heard about what's going on in LA. Australia, do you believe in racism? Australia, do you believe in hatred? Australia, you've got to live for love!" The subsequent "Live 4 Love" was very angry and impassioned. "Nothing Compares 2 U" was substituted for "Damn U" during this concert. Prince talked the first few lines and then did the complete song. It's a beautiful ballad and the audience loved it. The promo video of "Sexy MF" was played prior to the concert. Prince was seen at the back of the

stage, watching the reaction of the crowd.

The fifth concert in Sydney (**30 April**) really kicked ass! The houselights stayed on for most of the last half of the show. Guests from the audience joined Prince and band on stage during the encores, causing an amused Prince to say, "What a world!"

The last Entertainment Centre concert in Sydney (**1 May**) didn't quite measure up to the concerts on 26 and 30 April, possibly the two greatest shows of the Australian tour.

The outdoor show at Sydney's Cricket Ground (**3 May**) didn't quite live up to expectations. Attended by over 40,000 people, the concert was a late addition to the tour schedule due to the incredible demand for tickets in Australia. Once again the "Sexy MF" video was played before the show. There was a lot of audience participation and they gave a loud appreciation and response at Prince's prompting. Towards the end of the concert, Prince said, "Sydney, you have a beautiful city and some sexy mf'ng girls, we're going to get some people and come back real soon." Rosie sang "Dr. Feelgood." There was a spectacular 10-minute firework display at the end. A board, lit up with firecrackers, carried the message "Prince & NPG thanks Australia." They definitely went out with a bang!

Prince visited several clubs in Sydney, but no more club gigs were played. He booked a studio at EMI Studios during the stay in Sydney. Sources said he recorded at least four tracks using his own headphones and monitors airfreighted from Paisley Park.

Prince left Australia on **4 May** to fly back to Minneapolis. He spent most of the time in Los Angeles, where he continued overdubbing for the new album at the Record Plant (not in NY as previously reported). He also worked on videos for the album, editing "Sexy MF" and "The Continental." New videos have also been shot for a forthcoming video compilation of *Diamonds And Pearls* tracks. The European tour started at Gent's 11,000-seat Flanders Expo on **25 May**. Next issue of UPTOWN will contain the full coverage on the European tour as well as more info on the Japanese and Australian concerts.

Corrections... The **Lindy Layton** album, *Pressure*, has finally been released. However, it doesn't contain any involvement by Prince which was reported to us, although her cover version of "Do Me, Baby" is included.

Contrary to rumour, there was no appearance by Prince at Glam Slam in October of 1991 (which we thought). All the performances he made in between the *Nude* tour and the current one are described in the updated *Live 4 Live* article.

Some observant fans have also pointed out that the article on The Time (**UPTOWN #3**) had a few songwriting credits that differed from our earlier *A Song 4 U* article (**UPTOWN #1**). We'd like to point out that the credits in The Time article have been investigated and are correct.

The differences are due to the fact that, in the case of Prince, the credits on the sheet lyrics often are false. We are currently checking into this matter more carefully than has been done before. Most songwriting credits in the *A Song 4 U* article, however, are correct. Only a few songs with Apollonia 6, The Family and The Time have slightly different credits (a few co-writing credits haven't been known before).

Please write us when you discover any mistakes.

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one has any of these, please contact me.

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